



# JAINA ANTIQUITIES AND MONUMENTS IN KORAPUT

DAS KORNEL &  
GIRIDHAR GAMANG

**JAINA ANTIQUITIES AND MONUMENTS IN  
KORAPUT**

**(B.C. – 1250 A.D.)**

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GIRIDHAR GAMANG**

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**Dedicated to**

**Sri Anadi Sahu, Former IPS, Inspector General of Police, Government of Odisha, Former Member of  
Parliament ( Cuttack and Berhampur) and an eminent author**



## **Dr. Giridhar Gamang**

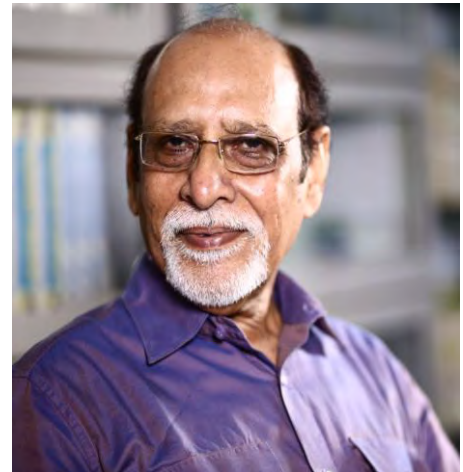
Dr. Giridhar Gamang was born (1943) in the family of Sabara tribe Chief, at Dibirisingi village of undivided Koraput district, Odisha. His grandfather, Sri Malia Gamang, was well known as the inventor for Sabara language script, *Matarbanum*. Dr. Gamang after graduation from S.K.C.G College, Paralakhemundi, Ganjam district, Odisha and Doctor of Science from Forest Research Institute of Dehradun. He served as a teacher before entering politics in 1972 during which year he got elected from Koraput Parliamentary Constituency to the Fifth Lok Sabha. He has represented uninterruptedly the same constituency in the sixth, seventh, eighth, ninth, tenth, eleventh, twelfth and fourteenth Lok Sabha. He first became a member of the Union Council of Ministers in the Ministry of Supply and Rehabilitation. Later, he was Deputy Minister in the Ministry of Welfare, Minister of State in the Ministry of Tourism, Minister of State (I.C.) in the Ministry of Communications, Minister of State for Food Processing Industries (I.C.), Minister of State (I.C.) Ministry of Planning, programming Implementations and Minister of State for Mines. Dr. Gamang was the President of Odisha Pradesh Congress Committee and was the Chief Minister of Odisha State during 1999. India as a whole and especially Odisha is hugely grateful to Dr. Gamang for carrying out wide automation of telephone exchanges.



A Parliamentarian of long standing, Dr. Gamang with intimate knowledge of Tribal and Rural Development has engaged himself in several noteworthy endeavours for Socio-economic Development of Weaker-sections. He championed the cause of establishing Central University in all Scheduled Areas in the Country, including the Koraput Central University in Odisha. He has expertise in Tribal Music creativity as well as in conservation and popularisation of traditional Tribal Dance forms and music. He has compiled a book on Sabara songs in Oriya script titled “Pirada Na Kenning” and author of a book titled “Constitutional Provisions for the Scheduled Castes and Scheduled Tribes” (1992). His latest book entitled ‘Sabara Tribe in India History’ has become very popular with the readers. Now Dr. Gamang is now serving the Bharatya Janata Party of India.

**Dr. Das Kornel**

**Dr. Das Kornel** was born in a Punjabi family at Jeypore (Koraput district) in Odisha State of India on 18th August 1948. His family came down during 1870 from Amritsar to Jeypore, then was under the Agency area of Visakahpatam in Madras Presidency and Jeypore as a State ruled by the Suryavamsi family; they have few documents since 1892. Dr.Kornel is a qualified Veterinarian with specialization in Animal Genetics and exercised his profession uptill 1999. He had an excellent accademic carrier and had earned Honours to his degree and 3 University Goldmedals and several prizes. He worked with Government of India in various positions since 1971 and took Voluntry retirement from the post of Director, CCBF in 1999. He was instrumental in establishing Indo-Australian Sheep Breeding Project, Hissar and Central Cattle (Jersey) Breeding Farm, Sunabeda, Government of India. He had established Frozen Semen Bank and Embryo Transfer Laboratory in CCBF, Sunabeda. He has worked with DANIDA as Danida Advisor for 10 long years and was the Programmee Coordinator (IC-SDC) Indo-Swiss Natural Resource Management Programme, Odisha for 4 years. Dr. Kornel has grassroots level experience of 25 years in Rural Sector Development Project and Programmes, especially the Poverty alleviation programme through organizing Shelf Help Groups for the first time in tribal dominant undivided Koraput district of Odisha. His early education and most service period were spent in Koraput district and for brief period in Bastar district but from last eight years he is working with poor tribals of Mayurbhanj and Kenojhore districts of Odisha. He is associated as a Consultant to GALVmed, Scotland since 2009. Somehow, the life and culture of tribals fascinated him and thus he went deep into the subject. He has published about 44 papers in Animal Science and few books in Farming Systems, Socio-anthropology etc. and notably, **Tribal Crops - Livestock Farming Systems in South-East India**, Manohar Publishers, New Delhi, (2006); **Tribal Culture Heritage and Cult - Gutob Gadaba Tribe of Orissa**, (1999c), Modern Book Depot, Bhubaneswar; **Tribal Culture (Koya Tribe in Transition)**, A.P.H.Publishing Corporation, New Delhi, (2006). This is a work based on Koya tribe of Malkangiri, Koraput, and the Bangladesh refugees who settled there. The study is spread across 22 years, and observations on Koyas to meet the challenges due to sudden influx of a modern world society have been detailed. Kornel started working on the livestock bio-diversity of Orissa as early as 1975 and in 1999 he published a book titled, **Livestock and Poultry Genetic Resources in Orissa**, and in 2006 along with Prof. S.C.Mohapatra and Prof. R.M.Acharya published the Indigenous Poultry Genetic Resources of Orissa, and Sheep and Goat Genetic Resources of Orissa: A Survey Report with Government of Orissa. He has also published a work entitled, **Livestock and Poultry Dynamics in Tribal life** based on the tribals of Koraput. Kornel also published two volumes of e-books entitled, **Culture Heritage History and Historiography in Dandakaranya (BC to 1250AD)– vol. I, & vol. II** – (2010). This is a detail work on tribal culture, local religion set up, history of people and history of Dynasties that ruled the region and the Historiography that was awaiting discovery here in United Koraput and Bastar districts of Orissa and Chhattisgarh states. Kornel and Dr. Giridhar Gamang published a detail work named, **Lost Jaina Tribes in Trikalinga**. This work depicts the former day Jaina tribals of Koraput and the monuments and antiquities that are found in the district. Das Kornel has published recently two e- book, History of Tribal People in United Koraput and also Dynasty History of United Koraput in 2017. The Tribal History is very popular. Das Kornel was the lead consultant to prepare the Livestock Policy and Plan of Chhattisgarh Government and it was approved by the CG government and was also implememnted. Kornel worked for three years with FAO in India as FAO Associate Professional to South Asia Pro Poor Livestock Policy Programme (a joint initiative of NDDB and FAO) New Delhi. He was the author of Poultry Sector Country Review India for FAO, Rome in 2008. Das Kornel is a reputed International consultant in Backyard Poultry Development and he is well known for his pioneering work on Biodiversity of Livestock and Poultry Resurces in Odisha.



## **P r e f a c e**

The book records the Jaina antiquities and monuments that was enriched since centuries by the people of the present united Koraput district of Odisha. The study period was limited up to 1250 AD.

The history of Jainism in Koraput both from inscriptions and rich archaeological finds was considered. The subject has however very scanty specific historical references

The tribal of Koraput represent to a wide stock of origin, and may have come down from various regions of India. They represent Austro-Asiatic, Dravidian and Indo Aryan and mixed origin.

They came in with very many religions like Buddhism, Jainism to start with and then Hinduism, which was at first, Saivism followed by Vaisnavism and later entered into 'Sakti' cult worship. The ancient Indian religion flavour in their life, and living still persists and on the whole in their culture.

Remnants of Jain religion are still marked among most of the tribal societies; Jani is one such institution that is still alive in many tribal groups. They still respect it. Poraja, Bhattra, Kondh, Dongria Kondh, Jhodia Poraja, Didayi, Pengo Poraja, Parenga Poraja, Bhumia, Ollar Gadaba tribes of Koraput were studied for their linkage to the past Jains. Jani in Jhodia Poraja tribe, in absence of phratry system has distinctly come as a family name and a hereditary institution. More evidences have also emerged out of historical affiliations of these tribes to ruling dynasties of the past, notably the Ikshvakus, Kharavela, Eastern Chalukyas, Eastern Gangas, Nagas or Chhindaka of Chakrakote, including the Western Gangas who were Jains by faith or patronized Jainism and were associated with regional history in this part of the country. So separate and detail study though was undertaken; the relevant excerpts of the findings find place in this work.

There are very few inscriptions relevant to the region and Trikalinga Jaina from Eastern Chalukyas, Western Gangas and have been reported. Jaina religious rites are still being carried forward in the present day traditional ceremonies like religious thread oven umbrellas, the worship of replicas from white ant queen as a form of fertility worship in Nandi Puja of Jhodia Porajas and Bali ceremony of all Desialoka in Koraput, and some moral drawings and offer of sukla bhogo in pujas etc.

The other side is the rich archaeological Jaina remains that still remind the glory and rich heritage of Trikalinga so too the history even though lost with advent of time. In recent years history has increasingly drawn more evidence from archaeology. A special chapter Jaina Antiquities and Monuments in Koraput is devoted. The author has classified the Jaina archeological findings on regional basis as Isaani Ganga- Nandapur Jaina Centre, Kachela Centre, Phampuni Jaina centre etc and have described the idols as per Jaina iconography and have cited the original work of previous authors where known. It is adequately supported by photographs.

A list of Pairs of Feet found in various places of the study area is given in one chapter. It is not conclusive to relate the find with Jaina, Vaisnava or Buddhism related. In some of the idols it carries Sri-Vatsa and has been described to ascertain the influence from other Jaina centers of India. The significance of Kirti stambhas and Chhatra Ddhvaja with relation to present Tribal cultural practices finds a place in the book.

There are few sacred trees in the life and culture of tribals and their relation to Jaina Caitya-vrkshas has been dealt in one of the chapters.

Odisha still houses a large number and range of societies and some of them are still very primitive. It has been recorded that there are 51 scheduled tribes inhabiting Koraput district alone. These living pre-history, underlines the continuity of cultural survivals.

A chapter on Tirthankara in Kalinga and Trikalinga has been incorporated to trace the Jainism and its development and the spread in the region; this has been supported by a detail map of Jains in Odisha and in particular the Koraput region.

Lord Mahavira's travel to Kalinga is a well established fact; further it is strengthened due to his presence in present Koraput district in particular reference to Pithicampa, the name still refers to a cave in the heart land of Jainas in Nandapur, Panyabhumi is the same as of later Masunidesa of Nagavamsis, Sarvati in Nandapur, Majjhima Prava is the present day Majjhima gauri of Rayagada has been identified. The names of the places cited in Lord Mahavira are from various Jaina literatures.

People in most part of plains in Koraput are referred as 'Desia' and its relevance are traced back to Jaina affiliation of the past and that is Desigana, one out of the nine ganas of Jaina. Jain organization in Desia Country that refers to Trikalanga has been discussed in detail with appropriate review of literature. The present study refers to Desiagana, and Nandi sangha; and two Gachchas have been identified in close vicinity to Chakarokote of Nagavamasa reference and they are Narigachha and Barigachha that survived centuries. The Dev Honjor of Nandapur has been identified to the Honjeru cited with relation to Nolamba-Pallava family and there is a Jaina temple (depilated) in Paliva village of Nandapur. The relevance of 'handi' suffix to village names like Papadahandi, Dhamanahandi, Chandahandi, Nandahandi etc has been enumerated in detail and these are possibly the past Jaina sub-centers of Nandi sangha.

Peddaperappadu plates of Vishamasiddhi and Prabhani plates referring Arikesarin III, of 996 A.D. are of interest to Koraput and especially to Nandapur region. The Arikesarin III's plate is pointing to 'Sabbi country' and we are of the opinion that it is the present Subaie in Nandapur. The argument is strengthened due to its Jaina relevance.

Kalinga Emperor Kharvel's inscription at Bhubaneswar refers to Risi Khibira and it is identified to present day Risi Khibidi and Sondi Khibidi in Borigumma.

The Nagas or Chhindaka Nagas of Chakrakote ruled the region and South Kosala and we have identified the Nagavamsi Chakrakote in Koraput block and the ruins and the name still stands. The Nagas were ardent followers of Jainism and Gunda Mahadevi of the family is known from the Narayanpal Inscription 1111 A.D. and the description of it is fitting to the Bhagvati temple of Jeypore and details of the evidences to the effect is given.

Some how the beginning was from limited early works of Robert Sewell on archaeology in (Rayagada) Koraput, and later works of many independent researchers including G. Ramdas of Jeypore contributed to the development of archaeology in Koraput.

It was the personal advice of renowned Orissan historian of repute, Prof. Manmanth Das to make field studies to write history, otherwise it shall be like many others whose works did not last long; similarly Dr. S.N. Rajaguru was of the opinion that history should have evidences from inscriptions or else it will be a story only. So the above advices were carefully followed to carve out this piece of work.

This work could not have completed without the encouragement of Dr. Giridhar Gamang. Dr. Gamang does not need introduction.

I am thankful to many friends in academics, tribal friends who willingly supplemented knowledge to this work. I had the privilege to use the published literature of many and my thanks are due to them. I am thankful to Jeypore Museum for their help and co-operation. This research work is open and there are hypothesis which will require validation; so I believe in future, scholars and local knowledge base will take it forward to a logical conclusion.

**Das Kornel**

**Bhubaneswar**

**15<sup>th</sup> July 2017**

## **ABBREVIATIONS**

ARSIE	Annual Report of South Indian Epigraphy
ASI	Archaeological Survey of India
CII	Corpus Inscriptionum Indicarum
DHNI	Dynastic History of Northern India
EI	Epigraphia Indica
Epi.Carn.	Epigraphia Carnatika
EA	Epigraphia Andhrika, Hyderabad
IA	Indian Antiquary
IE	Indian Epigraphy by D.C. Sircar
IHQ	Indian Historical Quarterly
IO	Inscriptions of Orissa by S. N. Rajaguru
Ins.	Inscriptions
JAHRs	Journal of Andhra Historical Research Society, Rajahmundry
JAIH	Journal of Ancient Indian History Edi. By D.C. Sircar
JAS	Journal of the Asiatic Society, Calcutta
JASB	Journal of the Asiatic Society of Bengal, Calcutta
JBORS	Journal of the Bihar Research Society, Patna
JKHRS	Journal of the Kalinga Historical Research Society, Bolangir
JM	Jeypore Museum
JNSI	Journal of the Numismatic Society of India, Calcutta, Bombay and Varanasi
JOR	Journal of Oriental Research, Madras
JORS	Journal Orissa Research Society
JRAS	Journal of the Royal Asiatic Society of Great Britain and Ireland, London
JRASB	Journal of Royal Asiatic Society of Bengal, Calcutta
MAR	Mysore Archaeological Department
OHRJ	The Orissa Historical Research Journal, Bhubaneswar
PHAI	Political History of Ancient India by H. C. Raychoudhury, Calcutta
PIHC	Proceedings of the Indian History Congress
RE	Rock Edict (of Ashoka)
SI	Studies in Indology by V.V. Mirashi
Sel. Ins.	Select Inscriptions by D.C.Sircar
SII	South Indian Inscriptions
SRE	Special Rock Edicts
Vol.	Volume



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## **TRIKALINGA AND KORAPUT**

Trikalinga as a geographical term have been of interest to the historians since long. The review and sequences basing on epigraphic sources and others have been detailed by G.Ramdas (1926 & 1928) (1) (2) P. Acharya (1952) (3), Ms. S.Tripathy (1985) (4) and Ajay Mitra Shastri (1995) (5)

Scholars have taken Trikalanga to mean a separate region situated to the western part of Kalinga. The inscriptions of Amma I, of Eastern Chalukya clearly indicates that it was a forest country and the opinion of G.Ramdas has been rightly taken up and the suggestion that Trikalanga denoted the high or elevated hilly region situated contiguous to the country of Kalinga. So it can be located as per Tripathy loc. cit as the contiguous part in the present district of Koraput in Orissa and the eastern part of Bastar in Madhya Pradesh, the southern most part of the Kalahandi district. In other words, this region forms southern border of the South Kosala Kingdom of the Somavamsis, the South-eastern border of Tripuri kingdom of the Kalachuris, the northern border of the Vengi kingdom and western side of the Eastern Gangas of Kalinganagara.

In 1925 and 1928 G..Ramdas discussed the significance of the title of Trikalangadhipati and wrote, "Thus Trikalanga means 'high or elevated or hilly Kalinga' and signified in those days the region of the Eastern Ghats from the upper course of the Mahanadi to about the source of the Languliya river in the south. It cannot be understood to signify the country occupied by the Kalinga proper, Kongada and Orissa; nor does the affix 'Tri' means three" (6).

B.C.Mazumdar has interpreted Trikalanga as denoting three countries Kalinga, Kongada and Utkala (7). B.Mishra and R.G.Basak have agreed to Mazumdar's identification.

Harekrishna Mahtab is in agreement with Ramdas and gave the boundry of Trikalanga to comprise of the entire region between the Rishikulya river and Languliya river with the Zamindari of Jeypore in Koraput and Bastar, Bolangir, Kalahandi and Sonapur districts and also the district of Sambalpur (8).

R.D.Banerji wrote, "The country of Kalinga was divided from very early times into three parts and was called Tri-Kalinga (9).

R.Subba Rao said that 'Trikalangas' are Utkal or north Kalinga, Kalinga proper and Tel Kalinga or South Kalinga" and Trikalanga country "extended from the river Ganges in the north to the river Godavari in the South" (10).

R.C.Mazumdar's note on Trikalanga is very illuminating and it runs, "In Eastern Chalukya records of the 10th and subsequent centuries Trikalanga is distinguished from Kalinga and is obviously regarded as a place of less importance than Kalinga. Without entering into further discussion on this point I think we have to admit that we cannot take Trikalanga in the present record to denote the whole Kalinga, and that it was the designation of a separate region, most probably the hilly tract to the west of Kalinga"(11).

H.C.Ray at first took the title of Trikalangadhipati as a conventional one. His notes on Trikalanga refer to Pliny. He has also criticised the interpretation suggested by G.Ramdas. But in the map No.1 of Vol.II he has shown the position of Trikalanga as the very same as Daksina Kosala comprised in the modern era covered by the Ex-States of Kanker, Patna, Kalahandi, Sonpur and Baud and the Districts of Raipur in M.P. and Sambalpur and Ganjam in Orissa (12).

P.Acharya (13) has reviewed and discussed the question of Trikalanga at length.

There had been in the past, controversies among the scholars of the location of Trikalanga, which then had remained unsolved.

Cunningham wrote "the Mahabharata names the Kalingas three separate times and each time in conjunction with different peoples" (14). Sylvain Levi has discussed all the three appellations,

which do not help us to find out the term Trikalanga from them. Pliny mentions Macco-Calingae, Gangarides Calingae as separate peoples from Calingae and this led Cunningham to write that the name Trikalanga is probably old and was known as early as the time of Magasthenes, (4th Century B.C) from whom Pliny chiefly copied his Indian Geography (15).

The copper plate grant of Vajrahasta V mention that his predecessor Gunamaharnava who came from Trikalanga Kingdom which was ruled by Gangas. Sahityadarpana, a treatise on Alamkara wrote by Visvanatha (early 14th Century AD) mentions that the then king of Orissa possessed the title of Trikalingabhūmitilaka. From this it appears that the title was assumed by the Ganga kings from 1038 AD to 1327 AD nearly for 300 years by the later Ganga kings (16).

The earliest reference to Trikalanga is met with in the Jirjingi copper plate grant of Indravarman I of the early Eastern Ganga dynasty of Kalinganagara, issued in the Ganga year 39 (665 AD) (17). He assumed the title of Trikalingadhipati, evidently after claiming Trikalanga or at least a part of it to be under his control. The other ruler of this line of kings to assume the title was Mahasamantavarman as known from his Ponnuturu copper plate issued in the Ganga year 64 (790 AD) (18). These two rulers seem to have in their possession both the territories of Kalinga and Trikalanga with the capital at Kalinganagara and sometimes at Dantapara where from the above two characters were issued.

Trikalanga had gone out of control of the Eastern Gangas for long time, after Samantavarman, until it was recaptured by Vajrahasta III during about 1045-46 A.D. and thus in the possession of the Gangas, they are generally called the later Eastern Gangas or the Imperial line till at least beginning of the 12th century A.D. There are various copper plate grants of the Imperial Gangas, after Vajrahasta III that the title continued to be with his son Devendravarman-Rajaraja (1070-78 A.D) and then continued with Anantavarman Chodaganga (1078-1152 A.D) (19). But it was discontinued for sometime, indicating that Trikalanga reign was lost to the Gangas until Aniyankabhima II, the great-grandson of Chodaganga, who was the last king of this dynasty to assume the title, recovered it. The Chatesvara temple inscription (20) of his time records that Visnu, his minister claimed to have established the empire of the lord of Trikalanga, i.e., Anyankabhima III. After the reign of this ruler there is no history to indicate that, king of this dynasty nor the contemporary rulers of any other royal family have assumed this title.

The Eastern Chalukya inscriptions show that there was a kingdom called Trikalanga adjoining to Vengimandala. The Masulipatam plates of Amma I (918-925 A.D) tell that king Vijayaditya IV (918 A.D) ruled Vengimandla joined with Trikalanga forest (Trikalanga-tav-yuktam)(21). Likewise, it is learned from the Kolavaram plates of Chalukya - Bhima II that Vikramaditya II (sometimes after 925 A.D) held sway over both Vengi-mandala and Tri-Kalinga (sa-Tri-Kalingam Vengi-mandalam) (22).

While considering the question of the location of Tri-Kalinga, of recent Ajay M. Shastri loc. cit said, "Three Kalingas as follows: (i) South-Kalinga, bordered on the west and north-west by the Indravati, on the south by the Godavari and on the east by the Eastern Ghats, comprised southern portion of Koraput together with a considerable part of Bastar and a small region of north-west Srikakulam; (ii) North Kalinga, bordered on the north and west by the Mahanadi and on the south and east by the Eastern Ghats, consisted of northern Koraput and the adjoining south-eastern region of Kalahandi; and (iii) East Kalinga-bordered the west by the Eastern Ghats, on the south by Godavari till it meets the Bay of Bengal, on the north by the Mahanadi where it empties into the Bay of Bengal and on the east by the Bay of Bengal-includes the whole of eastern Srikakulam and Visakhapatnam together with the whole of Ganjam"(23).

He further continued; "The above is only a very rough indication of the areas comprised in the three Kalingas, and it is impossible in the present state of disinformation to be more precise. Perhaps, none of the kings who assumed the title Tri-Kaling-adhipati controlled at any time of their rule the whole of Tri-Kalinga; but even capture of a part of it, temporary or permanent, was thought enough

to justify the assumption of this title. This was true of the Somavamsins also as they could control only a part of Orissan region of Tri-Kalinga adjacent to South Kosala, viz., Koraput-Kalahandi-Bastar" (24).

It is also interesting to see that during the first part of the 10th century A.D., the Eastern Chalukya king Vijayaditya-IV (918 A.D), son of Chalukya Bhima ruled Vengimandala together with the forest kingdom of Trikalanga for six months and passed away. This is revealed by the Masulipatam plates of the Eastern Chalukya, Amma-I (918-25) (25). It seems after Vijayaditya the forest kingdom of Trikalanga asseced to the hands of the Eastern Gangas. But it also seems probable that the Kalachuris of Tripuri under the rule of Gangeyadeva and Karnadeva had shared a part of this kingdom with the Eastern Gangas of Kalinganagara.

These ruling families probably occupied the western and southern parts of this forest kingdom, contiguous to Vengi and Kalinga the kingdom of the Gangas.

During the first part of the 10th century A.D. the Kalachuri kings of Dahala, ruling from Tripuri, who were also known as the Hahayas assumed this title at least for sometime. Yuvaraja I claimed victory over the Kosala and probably Janamjaya I, but only Yuvaraja I seemed to have taken part of Trikalanga and claimed the title. During his regime, Trikalanga is known to be in the possession of Somavamsis. Along with his subordinate ally Kamalaraja of Tummana, he is known to have defeated the king of Kosala and Utkala and assumed the title of 'Trikalangadhipati'. His son and successor, Karnadeva is also known to have assumed the title, from his first known grant (Banaras grant), issued just one year after Gangeyadeva's death in 1041 A.D. He was probably contemporary of the Eastern Ganga king Vajrahasta II of Kalinga (26).

Probably the Somavamsis had captured the territory of Trikalanga from Karnadeva of Tripuri and from the time of Janamejaya I, who was the first known powerful king of the Somavamsa and extended the kingdom east-ward in the Sonepur-Bolangir region of Orissa, the rulers of this family continued to assume the title of 'Trikalangadhipati' till the downfall of the dynasty during the time of Karnadeva, the last known independent ruler of this family. The claim of the title by the Eastern Gangas, the Kalachuris of Tripuri and the Somavamsis and their struggle over the possession of Trikalanga may tend to suggest that this geographical unit was situated quite contiguous to their respective kingdoms was remarked by Tripathy loc. cit.

The Kalachuri kings ruled from A.D. 1030 to 1195 and possessed the title of Trikalangadhipati (27).

Among the kings of Chandatreyas of Jejakabhukti dynasty only Trailokyavarmadeva (1205-1247 A.D) assumed this title and his Rewa grant of 1240 A.D. mentions the title.

The Paithan plate of Yadava king Rama Chandra of the Saka year 1193 (1272 A.D) mentions that Jaitungi I "slew the king of Trikalanga and seized the whole of his kingdom and rescued king Ganapati from the prison" (28).

The above references clearly prove the existence of the Trikalanga kingdom on the north of the Godavari.

Almost all the rulers of the Somavamsa, whose inscriptions have been discovered, had assumed the title of 'Trikalangadhipati'. According to some scholars, Janamejaya I, the first known Somavamsi ruler to assume the title of 'Trikalangadhipati, acquired the title only after he conquered the Sonepur region from the Bhanja ruler, Ranabhanja (29).

The territory of Trikalanga must have covered an extensive region. We also come across references to Trikalanga country in two more epigraphical records of about the 12th century A.D. During the last part of the regime of Chodaganga of the Ganga dynasty of Orissa, perhaps a part of this territorial unit passed away to the hands of the Velamanti-Cholas under the able generalship of Ganga II, the father of Rajendra Chola II, who is said to have vanquished during about 1142-43



A.D., the lords of Marata, Lata, Karnata, Kuntala, Andhra, Kataka and Trikalanga during about the first part of the 12th Century A.D. (30).

It was evident from the Ganga, that a part of the territory, situated contiguous to the Vengi country, was captured, Further a ruler of another royal family claimed the title of Trikalangadhipati, though it seems for a short time only. The Rewa charter of the Kalachuri (1174 A.D) refers to this title known to have assumed by one Jayasimha, probably a later Kalachuri king of Tripuri. The grant was issued by one of his feudatory chiefs belonging to the family of the Kauravas of Karkkaredi (the present Kakreri, 28 miles north of Rewaj, who were at first feudatories under the Kalachuris of Tripuri and later on of the Chandellas of Jejakabhukti (31)

From the above references to the rulers claiming the title of 'Trikalangadhipati' it may be inferred that there was a keen contest among the several royal families of imperial status, such as the Kalachuris, the Gangas, the Eastern Chalukyas, and Somavamsis etc. It may also be presumed on the above context that the territory of Trikalanga comprised a vast area situated contiguous to and surrounded by the kingdoms of the above ruling families. On the whole, Trikalanga was never under the control of any of the above ruling families for a long time. The Somavamsi rulers are only known to have continued to claim the title for generations and probably a major part of the territory of Trikalanga was under their control.

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## **RAMAGIRI OF KORAPUT IN TRIKALINGA**

Some literature of Jaina refer Ramagiri as an important Jaina centre in Trikalanga. At present, the location of Ramagiri has more relevance so that more Jaina history can be drawn. In this reference, Jawaharlal wrote, "Ugraditya was pontiff of the Desigana, Pustaka gacchha, Pansogavalli-sakha of the Mula-sangha in the line of Kundakunda in Jaina organisation. His guru was Srinandin and Lalitakiriti-Acharya was his colleague. He lived at Mount Ramagiri and studied the science.(1)"

He further wrote, "Like other Jaina preceptors, Ugraditya was reputed for his learning. He is the author of the Kalyanakaraka, a complete and original treatise on the science of medicine. It will be seen from a perusal of his Kalyanakaraka that Ugraditya was well acquainted with most of the earlier literature, both Jaina and non-Jaina, on the subject (3). Curiously we are informed in his work that 'by order of his guru, Srinandin, whose feet were worshipped by Vishnuraja Paramesvara, Ugraditya wrote his work, Kalyanakaraka for the good of mankind, on the beautiful hill of Ramagiri... which was situated in the level plains of Vengi in the Trikalanga country (4). It is further learnt from the Hithita adhyaya (i.e. the extra chapter) of his work that he "delivered the discourse on the uselessness of meat diet in the court of Sri-Nripatungavallabha Maharajaadhiraja which was adorned by many learned men and doctors". Now scholars are agreed in identifying the Vishnuraja Paramesvara with the famous Eastern Chalukya monarch of Vengi, Vishnuvardhana IV (A.D. 762-99), and Nripatungavallabha with the Rashtrakuta Amoghavarsha I (A.D.815-77). Ugraditya thus seems to have lived in circa A.D.770-840. (5) It is not unreasonable to suppose that Ugraditya, having completed his work sometime in the last quarter of the 8th century A.D., visited Manyakheta and delivered his illuminating discourse in the court of Amoghavarsha I about A.D. 830-40, or still earlier. Thus, Ugraditya, being proficient in medicine and a staunch follower of the Jaina faith, must have succeeded in weaning away the people from meat eating by his admonitory discourses". It is interesting to recall that 'Ugraditya, the author of Kalyanakaraka studied the science under his guru, Sri Nandin at Mount Ramagiri. By order of Sri Nandin, whose feet were worshipped by Sri Vishnuraja Paramesvara. Ugraditya wrote his Kalayanakarka for the good of mankind, on beautiful hill of Ramagiri that was adorned with many Jaina caves, temples, etc. and was situated in the level plains of Vengi in the country of Trikalanga (6).

The Ramagiri as mentioned above has been identified with the hill of Ramatirtham in the Vizianagaram district by J.P.Jain (7), for, the modern Ramatirtham still contains Jaina caves, temples, etc. was opined by Jawaharlal. It is situated at a distance of 16 km. from the town of Vizianagaram.

### **Ramatirtham**

Jawaharlal concluded that Ramagiri (modern Ramatirtham) thus had become an important center for Jaina literary activities (8).

He (Jawaharlal) continued, "Further, it is equally interesting to learn from an inscription engraved on the wall of the Durgapancha cave that Vimaladitya's (A.D.1011-22) religious guru Trikalayogi Siddhantadeva of the Desi gana paid homage to Ramakonda with great devotion. It testifies to the eminence of Ramatirtham as a sacred resort of the Jaina religion then. It is further evident from other records that the place was an influential center of the faith from early times and a holy abode of pilgrimage for its followers. No doubt, at first Ramatirtham was stronghold of Buddhism during the early centuries of Christian era. For, numerous Buddhist remains have been unearthed here (9). It may not be wrong to assume that Jainism might have captured this place during the days of the decline of the Buddhist creed and converted it into a stronghold of its own during the heydays of the Eastern Chalukyas of Vengi. Still we can see the caves with Tirthankara images, and a large number of Jaina sculptures there".

Ajay M. Shastri (10) wrote, "According to the Masulipatam plates of Amma I (918-925 A.D.), his predecessor Vijayaditya IV (918 A.D.) ruled over the Vengimandala together with the Tri-Kalinga forest (Vengi-mandalam Tri-Kalingatavi-yuktam) (11). "Likewise, the Kolavaram plates of Chalukya-Bhima II that Vikramaditya II (sometime after 925 A.D.) held sway over both Vengi-mandala and Tri-Kalinga, (sa-Tri-Kalingam Vengi-mandalam) (12)". The inclusion of Tri-Kalinga, obviously a part thereof, in the Vengi Chalukya kingdom finds support from some literary evidence also. The following stanza in the colophon of the medieval medical text entitled Kalyana-karaka by one Ugradityacarya states that the work was composed at Ramagiri which is described as adorned with structural as well as rock-cut temples and situated in the Tri-Kalinga country which was under the Vengi ruler:

*Vinga-Isa-Tri-Kalinga-desa-janana-prastutya-san-utkata-*

*Prodyad=vrksa-lata-vitana-nirataih siddhais=ca vidyadharaih /*

*Sarve mandira-kandar-opama-guha-caity-alay-alamkrte*

*Ramye Ramagirv-idam viracitam sastram hitam praninam// (13)*

This Ramagiri is apparently different from modern Ramtek near Nagpur that is generally believed to represent the Ramagiri mentioned in the opening stanza of Kalidasa's Megha-duta (Purva-megha, verse 1). We (Ajaya M. Shastri) propose to identify it with the homonymous locality situated in the Koraput District of Orissa bordering the Srikakulam District of Andhra Pradesh, which alone would satisfy the description. The assumption of the title Tri-kalingadhipati by the Somavamsins, who also called themselves Kosal-endra or 'Lord of Kosala', would show that Tri-Kalinga must have abutted on or must have been very close to South Kosala. It must be remembered in this connection that the Panduvamsins, who were lineal ancestors of the Somavamsins, also ruled over South Kosala and when under pressure from other powers they were forced to shift eastward and southward, they naturally moved towards the Kalahandi-Koraput-Bastar region. For some time they could have continued to hold a part of Kosal together with the adjoining area. And lastly, the assumption of this title by some later members of the Kalachuri dynasty as well as the continuation of its use by the later Eastern Gangas would show that it was a bone of contention among them as well as the Somavamsins and the Eastern Chalukyas. Therefore, the region of Tri-Kalinga or a part of it must have been situated not vary far from their territories. Any identification of Tri-Kalinga must satisfy this condition.

While considering the question of the location of Tri-Kalinga, the fact that in ancient time's natural barriers like mountains, rivers and seas played an important role seems to have been ignored. Taking into consideration the above-mentioned political facts together with the geographical factors, we may conclude that the region comprising the Three Kalingas had three distinct geographical features: (i) Eastern Ghats dividing Kalinga region into Western and Eastern parts; (ii) the Mahanadi and the Godavari forming the northern and southern borders of Western Kalinga; and (iii) the Indravati dividing the Western Kalinga into North and South Kalinga, North Kalinga between the Indravati and the Mahanadi and South Kalinga, North Kalinga between the Godavari and the Indravati."

"He further continued, The above is only a very rough indication of the areas comprised in the Three Kalingas, and it is impossible in the present state of disinformation to be more precise. Perhaps none of the kings who assumed the title Tri-Kaling-adhipati controlled at any time of their rule the whole of Tri-Kalinga; but even capture of a part of its, temporary or permanent, was thought enough to justify the assumption of this title. This was true of the Somavamsins also as they could control only a part of Orissan region of Tri-Kalinga adjacent to South Kosala, viz., Koraput-Kalahandi-Bastar (14)." With this geographical overview he had attempted to locate the Three Kalingas as above.

Based on the findings of Ajay Shastri we are inclined to locate Ramagiri of Koraput to be the place in Tri- Kalinga where Ugraditya lived. More ever Late Sunderlal Tripathy of Bastar had also argued in favour of Ramagiri where according to him Kalidas the great Sanskrit Scholar had created Meghaduta. There is one Udayagiri in Mathili region, and the fore said Kundkund line of Jain teachers and mahasangha may be the present day Korkonda, close to Malkangiri. The present day Ramagiri is located in Koraput district of Orissa. Still the region is a dense forest and well known for the famous Siva linga of Gupteswar caves. The Gupteswar is located right on the bank of river Kolab.

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12. SII, I, 43. The Arumbaka grant of Bdapa states that Ammaraja II (945-970 A.D.) at first ruled over the Vengi-desa joined with Tri-Kalinga, but later left for Kalinga where he ruled for fourteen year (EI, xix, 137). This has been taken as an evidence of a distinction between Tri-Kalinga and Kalinga (ibid. xxiii, 69); but here Tri-Kalinga may refer to the forest portion of the country while Kalinga may refer to the coastal region. (Ajay Mitra Shastri).
13. Cited by Nathuram Premi in his Jaina Sahitya aur Itihasa, second edition, 447, fn. 1.
14. The following stanza met with in a manuscript of the Brahamnda Purna deposited in the Orissa State Museum defines Kalinga and Tri-Kalinga respectively as (i) the land between the Rsikulya and Jhanjavati and (ii) that between the Jhanjavati and Vedavati.

*Riskulyam samsadya yavad Jhanjavati nadi /,*

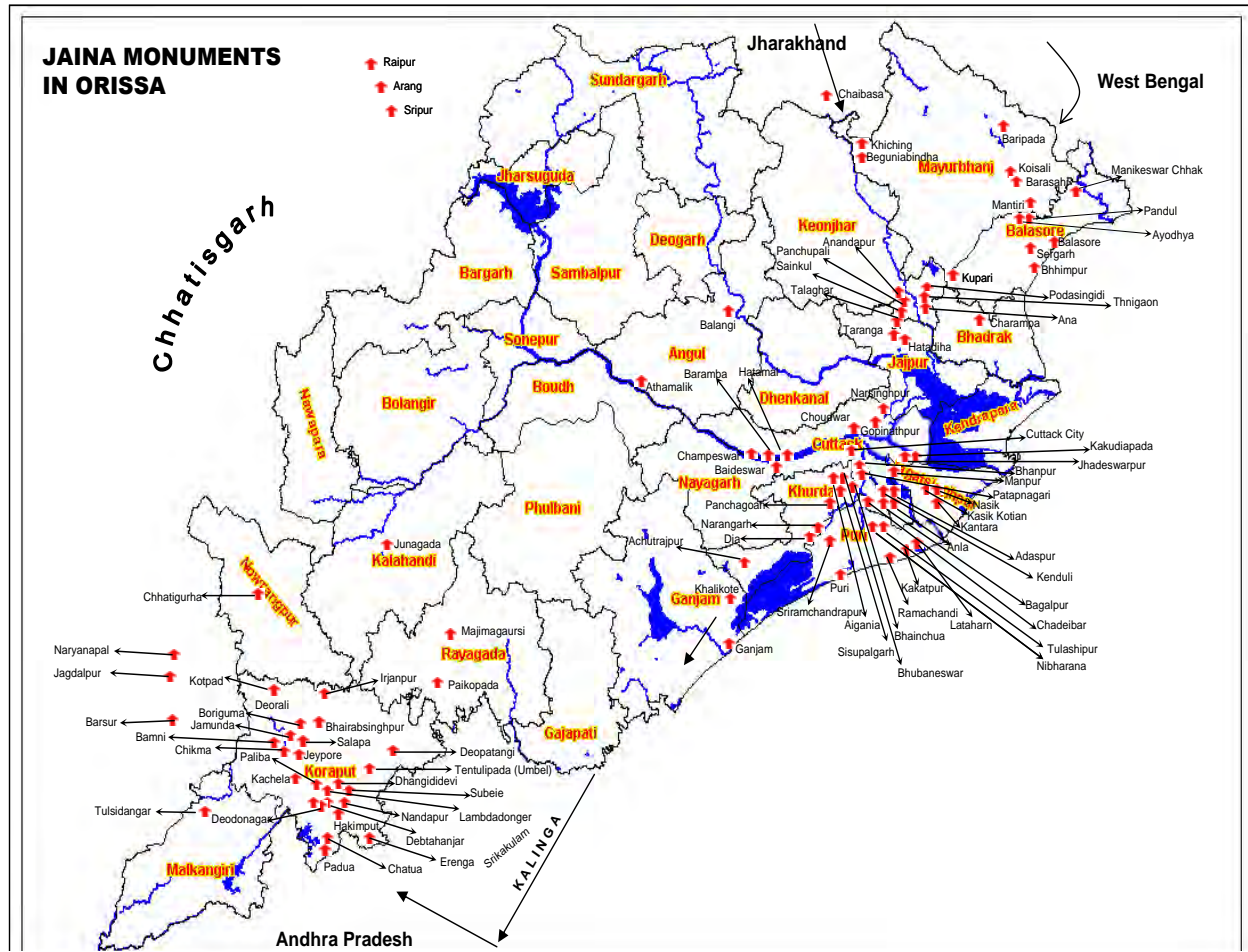
*Kalingadesa prakhyato desana garhitas-tada //*

*Jhanjavati samasadya yavad Vedavati nadi /,*

*Trikalingeti vikhyato ..... //*

The dependability of these stanzas is not beyond doubt; they contain grammatical errors and the last eight syllables of the second stanza are lost. They may represent the narrow definitions prevalent at the time the manuscript was copied, viz., during the late medieval period. Anyway, not much significance can be attached to these stanzas, particularly, as they go against the unimpeachable epigraphic evidence. It was the opinion of Ajay Mitra Shastri *loc.cit.*





## **JAINA ANTIQUITIES AND MONUMENTS IN KORAPUT**

The Jaina antiquities and monuments, showing sequences of different ages and different schools of origin, are met in Koraput district of Orissa state. The Jaina temples of the medieval period in Subaiee, Kachela, Bhairabasingpur and others of the district are remarkable. They have images of Jaina Tirthankaras, Sasanadevis, Yaksa and Yaksinis in both standing and seated positions. At present, several other Brahmanical temples, the Jaina relics are fixed to the walls and in some cases are also worshipped as Hindu Gods and Goddesses. They are in the Nilakantheswara, Kali, Gangama and Bhagabati temples of Jeypore, Bhairba temple of Borigumma and in many other locations. The tribal people inhabiting in the district are worshipping the Jaina deities, in various names. It is not possible to ascertain exactly the period of Jaina ascendancy in different area of Koraput.

The main location of Jaina relics in Koraput district are Paliba, Devatadangar, Lamda dangar, Bijapur, Subaiee, Chingudi Chauna, Nandapur, Hikimput, Chatua, Bhairabgadha, Jharjhira, Kotpad, Deopotangi, Ambavalli, Dudhari, Singrajagadha, Jeypore, Jamunda, Kachela, Bhairabasingpur, Borigumma, Charmula, Narigaon, Kamta, Kumuli, Mali Nuagam, Devata Honjor, Kathargada, Paknaguda, Kumar ganjana, Phampuni, Deorli, Injanpur, Sankhulaie, Phupugam and Goriahandi etc. The District Museum at Jeypore also contain a good number of Jaina Tirthankara and Sasanadevi figures collected from Bhairabasingpur, Charmula, Kamta, Jamunda, Kotpad and a few other sites. Referring to the Jaina antiquities of the district Kumar Bidyadhara Singh Deo (1) informs that "still the Jaina remains are visible in Jeypore and Nandapur and confirm our idea that once it was a place of Jaina influence. The heaps of Jaina images and the vast ruins of the Jaina temples clearly indicate that in the days past Nandapur was a centre of Jaina religion." It is evident from Singh Deo loc.cit that G.Ramdas was the first scholar to study the Jaina archaeology of Koraput district. Most of these Jaina sculptures of Koraput including from Bengal, Bihar and other parts of Orissa belong to the Digambara tradition.

### **The Jaina centers of Koraput**

The Muran-Telungari Rivers join the river Indravati. The area around Muran river and Telungari River was one important centre of Jainism, which is well supported from the Bhairabasingpur Jaina images and other, relates findings.

The other important Jaina centers are on both sides of the Kolab River. The Ambavalli river joins the Kolab river at Bansuli close to Kotpad town. The river name is derived from 'Amba' temple still in the place, which has been well referred in many C.P and South inscriptions. It was serving as an important Jaina culture and religious centre influencing whole of Kotpad region also Bastar. Bhattra tribe is the main population here. A Bhattra priest is still worshipping Amba, traditionally.

Along river Kolab, another important Jaina centre was covering Phampuni-Digapur-Goriahandi villages. We wish to place the Goriahandi - Phupugaon (Kundra block) to one separate Jaina centre with its origin and influence in total may be to Somavamsins of Orissa in 10th century. Bhumia tribe specific Jaina centers as they are and still show cultural remnants. The main deity is Mahavira.

The Issani Ganga River, Nandapur centre can be classified to one of the important centre of Jaina religion. This includes Subaiee and others of the region. It has south Indian influence and can be seen from its archaeology. The Malis and Parenga tribe of Nandapur are around the centre along with others.

Erenga can be another Jaina sub centre here that is very close to Jollaput with Deva Hanjor as its epi -centre dominated by Guttob Gadaba tribe. This can be termed as Erenga-Deva Honjor-Bonomaliput-Paliva Chain.

The Umbel Jaina temples finding by the author is classified as one separate centre, which is Parenga tribe specific.

Another important Jaina centre is Kachela -Pukii -Devagajana -Peretta is a distinct centre of Jaina worship. It is identified as Jhodia Poroja tribe specific. Locally known as Devaganjana and Piteipar Gagnatilo.

The Phampuni Jaina had its spread from Jeypore (Jaina Nagar) Chikma, Mulasor and extended upto Borigumma. This had witnessed different Jaina patronizing dynasties from South.O. Malley has referred Jaina nagari of Jeypore in his work(1910) (2)

The Bastar Jainism was located around Indravati River. It did not go further of the Indravati, remained around Jagdalpur area. There was some how a strong link as can be seen from the archaeological remains of Jaina relics of Ambavalli river base and Bastar Jainas. Ambavalli river joins Kolab river and is between Jeypore and Kotpad.

Still today, many digambar Jaina image with different names are being worshipped by the tribal villagers in Koraput region. Before the deities' poultry, goats and sheep are sacrificed to propitiate it. In Kechala, Mahavira is called Pat Devata.

Mohapatra wrote; "It is known from the Jaina scriptures of Aryanga and Acharanga Sutta that long before the commencement of the Christian era, the Jaina preachers explored the unrealized forest tract that extends from the district of Manbhum in Bihar to the Vizagpatnam Agency in order to spread their religion among the hill tribes. The Jaina Sravakas or laymen traversed the jungle mahal or Jharakhand in pursuit of mineral wealth (3)."

It is also evident from Koraput district history that it formed parts of Kharavela's Kalinga; Ikshvakus even Western Chalukyas, Eastern Chalukyas, Eastern Gangas, Cholas of Tamil, Rastrakutas, Nagavamsis, the Somavamsis and the Telugu Chodas and may be Pallavas were rulers of the land; some of the rulers patronised and allowed Jainism to flourish along with other religions of the land.

### **Issani Ganga River - Nandapur Centre of Jainism Padmavati**

Padmavati, the Sasanadevi of the twenty-third Tirthankara of the Jaina pantheon; her image is kept in the open mandapa in front of the Sarvesvara temple of Nandapur. It is one of most well decorated piece of work. The locals claim that it was originally brought to the present place from the village Mali Nuagaon, which is about 5 km away from Nandapur. She is seated in lalita pose on a lotus pedestal below which her vehicle, elephant is prominent. A canopy of five-hooded snake protects her from the top. She has four hands of which one is damaged. The attributes in other three hands are a branch of a tree, varada mudra, and a parasu. Her tutelary deity, Parsvanatha is depicted in yogasana pose on the top, with the canopy of a seven-hooded snake which cover the head. The Chauri bearers and the flying figures with garlands flank the Tirthankara both near the pedestal and at the top, respectively. The Sasanadevi is with decorative ornaments like necklace, armlets, anklets, bangles and earrings etc. Such figures of Padmavati are extremely rare in Orissa has been remarked by R.P.Mohapatra loc.cit.

At the foot of the Panagiri hill, there is a Jaina monument. The village close by, on the other side of the road is called Subaiee. It has a series of some ten small shrines, but only two of the shrines are still standing (during 2002, they were reconstructed). It is evident, as that each was a triratha structure. Each of the shrines has slabs carved with Jaina Tirthankara and Sasanadevi figures with identifying marks below the thrones. All most all the images are damaged due to long exposures from weather and fungus growth, leading to loss of sharp features. Out the entire hoard, there are two slabs of Chakresvari and Rohini, the Sasanadevis of Rsabhanatha and Ajitanatha respectively. There is one, the figure of Tirthankara Mahavira and nine images are of Rsabhanatha. The site may have been dedicated to Rsabhanatha. This Jaina monument of Subaiee may have been constructed

before A.D.750 was remarked by V.Dahejia (4). R.P.Mohapatra loc.cit concluded that, "But from iconographic considerations of the Jaina Tirthankara and Sasanadevi figures available at the site, a later date can be ascribed to these temples" (5). R.P. Mohapatra loc.cit has described in detail the Subaiee Jaina monument and here a brief description of the Jaina images are given as following.

### **Rsabhanatha**

The Tirthankara Rsabhanatha, the first such figure was fixed to the outer boundary wall close to the entrance but now rehoused in the same campus. It is carved seated in yogasana pose with all the other twenty-three Tirthankaras on the sides. There is also Chakresvari with four hands. It is the Sasanadevi and bull, the lanchana of Rsabhanatha are found below the pedestal. A devotee is depicted to the left. There are two figures mounted on elephants, trilinear umbrellas surmounted by the kevala tree and the oval halo is in the upper part of the slab. The hairs on the head of the Tirthankara are in matted locks (jatas), a few strands of which are resting on the shoulders. The slab is broken into two pieces. It measures about 0.80mx0.46m in all.

### **Rsabhanatha**

The other Rsabhanatha image was at the left of the inner wall close to the entrance of the premises and is now relocated in the same campus. It is seated in yogasana pose on a lotus pedestal. Lions in each corner support it. The bull is the mark of cognizance, as well as the Chakresvari as the Sasanadevi is carved out below the lion throne. The Chakresvari is in sitting pose and has four hands. She displays disc in upper and varada mudra in the lower two hands. The pedestal has Yaksha Gomukha and a devotee in kneeling posture. The two-chauri bearers of which one in the right hand is damaged are in standing posture. The Prabhamandala is in circle, behind the head. It is finished with lotus petals. There is 'jata' beard hair on the head. The trilinear umbrella is decorated. There are branches of the kevala tree above the umbrella. The flying Gandharvas with garlands in the hands are on top. The representation of elephants on the two top corners is a noteworthy feature of this image. Musical instruments played in palms are conspicuous in their absence; a portion of the slab from the top along with one elephant and one flying figure is damaged and missing. It measures 0.85mx0.57m.

### **Rsabhanatha**

The Rsabhanatha, the third image at the place was in a separate depleted shrine close to the second. It is also carved as a yogasana pose sitting posture on a plain lion throne. The hairs on the head are arranged in 'jata' , few strands resting on the shoulders. Its lanchana the bull and an eight armed Chakresvari seated on Garuda as Sasanadevi are depicted. The devotees in kneeling posture and anjalihasta are also in the pedestal. There are two chauri bearers, standing over the throne of the Tirthankara. The elephants and flying figures with garlands flank the image from the top. The trilinear umbrella surmounted by the kevala tree is damaged and a trace at the top is only left. The slab, a portion of it, from the top is missing. It measures about 1.20m x 0.72m.

### **Rsabhanatha**

Rsabhanatha, the fourth image is seated in yogasana pose on a plain lion throne. The bull, its lanchana is visible. Chakresvari, with four arms is seated on Garuda. The upper hands display the discs and varada in the lower palms is visible. In front of the bull, among with Gomukha yaksha and kneeling devotees in anjali hasta are seen. There are two-chauri bearers that are seen serving the Tirthankara where as the chauri bearer of the right side holds a 'champak' flower. The halo behind head is depicted with lotus petals and border curved by beaded chains. The trivial on the neck is distinct. The Gandharvas in flying poses with garlands and elephants representing on both the sides and at the top of the image is seen. The trilinear umbrella with the branches of kevala tree branching out over the head of the image is clearly seen. The musicians, as drum beaters above the umbrella are clearly depleted. It measures about 0.97m x 58m in total.

**Mahavira**

The figure of Mahavira is seated in yogasana pose on a throne and supported by lions. The lanchana lion, the four handed Sasanadevi, Sidhayika with devotees in kneeling posture and anjali hasta are found under the lion throne. The Sasanadevi is in cross-legged sitting posture and displays varada, a circular object, parasu or battle-axe and a shula (spear) in its four hands respectively. The hairs on the head of the Tirthankara are in curled knots. The Chauri bearers are on the two sides. The Srivatsa mark is on the chest of the image. The circular halo behind head is very beautiful and decorated with lotus petals, which is again enclosed in beaded borders. There is the sacred umbrella over the head of the Tirthankara. The top of the slab has hands beating a drum, the flying Gandharvas with garlands. It measures about 0.80m x 0.45m in total.

**Chakresvari**

The Chakresvari was found about one third buried under earth, but recently in 2001 during reconstruction of the temple she has been removed intact. It is inside a separate shrine next to the small shrine. She is carved seated on a lotus pedestal with two lions on both sides of the throne. Down below a layer is carved with an elephant and a horse? There are six devotees, of which one is holding a circular music instrument. Chakresvari has sixteen hands displaying mace, sword, trident, disc, bow, pot, etc. in the right and spear, shield, arrow, dagger a conical object, etc. in the left. The attributes in other hands are damaged and are missing. The crown overhead is in conical shape and the Prabhamandala is decorated behind and designed in circular form. She is amply decorated with rich ornaments and mukuta studded with jewels. There is multi-stranded necklace fitted with locket and armlets, bangles or vehichudi, earrings, girdle with central locket. She has the sacred thread or upavita. Behind the head is the circular halo, which is lavishly decorated with lotus petals and enclosed by beaded borders. The figure of Tirthankara, Rsabhanatha and the eight planets are all seated in yogasana pose. The chauri bearers are carved on the top. The Tirthankara image has also the trilinear umbrella over head. The flying figures with garlands are on top. The kevala tree has spreading leaves on both sides of the umbrella.

**Rsabhanatha**

The seventh image, the Rsabhanatha is seated in yogasana pose over a plain pedestal being supported by the lions. Under the pedestal are the lanchana of the Tirthankara, the bull and Chakrasvari as its Sasanadevi, who has four hands. She is seated on Garuda displaying two discs and varada mudra in her hands. The Yaksha Gomukha is seated very near and in the right side to the Sasanadevi and a female devotee kneeling and anjali hasta to the left. The Chauri bearers are standing on both the sides. It has a figure to the left and holds a champak flower in its left hand. The Tirthankara has jata on the head and a few strands of which are resting up to the shoulders. The Srivatsa mark is prominent on the chest. The circular halo behind the head is lotus petals design. The trilinear umbrella with a ribbed knob at its centre is visible above the head. The invisible Gandharvas are placed above the Kevala tree and playing drum. The elephants and flying Vidyadharas with garlands are seen is the top on both sides of the slab. The image measures about 0.74m x 0.45m.

**Rsabhanatha**

The eighth image is also of Rsabhanatha who is seated in yogasana pose over a pedestal supported by the lions. Chakresvari, with six arms on Garuda is seen close to the bull below the pedestal. A Yaksha Gomukha along with a female devotee who is in kneeling posture is carved in the pedestal. The Chauri bearers are near the Tirthankara. As said above, of the six hands of Chakresvari, two are with discs, and the rest four hands with varada, abhaya, shield and sword. The circular halo behind head of the Tirthankara is decorated with lotus petals and diamond designs. There is jata on the head, a few strands of which fall on the shoulders. The trilinear umbrella attached at top and is



surmounted by the branches of the kevala tree. The top corners are having the flying Vidyadharas with garlands and elephants.

The invisible Gandharvas as usual are playing drums and are above the Kevala tree. The image measures about 0.98m x 0.62m in all.

### **Rsabhanatha**

Again there is a Rsabhanatha image, seated in meditative pose on a pedestal supported by the lions. The bull, the lanchana is carved along with the Chakresvari, who is four armed. The Sasanadevi of the Tirthankara is below the pedestal. Four devotees who are in kneeling position with angati hasta flank and bull in the pedestal. The Sasanadevi is seated over Garuda, her vehicle. She has discs in two of her hands; varada in one and in the last is not recognisable at present. The chauri bearers are in standing, but the chauris in their hands are not visible clearly. The flying Gandharvas with garlands, elephants, kevala tree, trilinear umbrella and trivial in the neck are well carved on the slab along with Rsabhanatha. The hairs are matted in locks. The lotus petals are projecting around the circular halo behind the head. It measures about 0.91m x 0.25m in all.

### **Rsabhanatha**

The other figure again is of Rsabhanatha in yogasana pose sitting on a lotus pedestal. It is having lions in the front. The bull, his lanchana and Chakresvari as Sasanadevi are found underneath the pedestal along with devotees. She is seated on Garuda and has four hands display discs in the upper and varada in the lower. Twenty-three other Tirthankara figures are carved seated along sides of Rsabha along with two chauri bearers. The twenty-three Tirthankaras surrounding Rsabhanatha are all along with their conventional lanchanas who are below the respective pedestals. The auspicious mark over the chest, sri-vatsa is doubtful. The jata forms of hairs on the head in few locks are observed resting on his broad shoulders. There is the elliptical decorative halo, kevala tree, trilinear umbrella, flying figures with garlands drum played in hands, and representation of elephants like other Rsabha images. The flying figures with garlands, which are generally depicted on the top row, however, are noticed at the shoulder level of the image. This image is measuring about 1m x 0.55m. It is kept in a reconstructed shrine at present.

### **Rohini**

The second Sasanadevi of the place is the image of Rohini is carved and is seated in Padmasana on a lotus pedestal supported by the lions. The Ajitanatha, the second Tirthankara of the Jaina pantheon is associated with her. Such Rohini images but with differing attributes are noticed in the cave No.8 of Khandagiri hill of Bhubaneswar, Orissa was remarked by Mohapatra loc.cit. She has twelve hands. They display vajra, sword, disc, arrow in the right and vessel, shield, bell, tridandi, bow in the left, however, one of her right hands is broken at present and the rest two kept palm over palm. This is a feature associated with her sitting posture. Ajitanatha is her Tirthankara and is in yogasana. It has elephant as lanchana. The chauri bearers are carved on the top. The Tirthankara image has also the trilinear umbrella over head. The flying figures with garlands are on top. The kevala tree has spreading leaves on both sides of the umbrella. The Rohini is amply decorated with rich ornaments and crowned with conical shape mukuta studded with jewels. This is multi-stranded necklace fitted with locket. The armlets, bangles or vehichudi, earrings, girdle with central locket. She has the sacred thread or upavita. Behind the head is the circular halo, which is lavishly decorated with lotus petals and enclosed by beaded borders. Numbers of devotees in kneeling position and with anjali hasta are seen below her pedestal. The slab including the pedestal measure about 0.92m x 0.52m.

### **Rsabhanatha**

The Tirthankara Rsabhanatha is the last image of the place. He is seated in meditative pose on plain pedestal being supported by lions. The bull is its lanchana that is depicted near Chakresvari with four arms, who again is, the Sasanadevi of Rsabhanatha as stated above. She displays in her

four hands disc, a mace, varda and a pot. They are quite different and unique compared to other images at the same site. She is on the Garuda with profusely studded ornaments. The circular halo behind head of the Tirthankara is again decorated with lotus petals with beaded borders. The chauri bearers, trilinear umbrella, kevala tree, drum played in hands, devotees in kneeling position, flying Gandharvas with garlands and elephants are all represented in this figure as they are depicted with the other Rsabhanatha figures of the place. The jata, a few strands on the head are noticed and lay on the shoulders. The face is disfigured. It measured about 0.88m x 0.52m.

Some 500 yards from Subaiee ruins there is another Rsabhanatha image. It is in a badly ruined shrine, the stones of which up to the foundation were removed. There are bushes grown round the foundation. The image is sitting in the centre of the broken shrine. It can thus be presumed that several such shrines may have been located in the area in the past. Some are of the opinion that most images of Subaiee may have been collected from different places of the area.

The said Rsabhanatha image noted above is seated in yogasana pose on a plain pedestal and supported by a lion in each corner. The Sasanadevi, Chakresvari seated on Garuda and bull respectively as the lanchanas are noticed below the pedestal. Devotees in anjali hasta and Yaksha Gomukha flank them. She also displays in her four hands discs, varada and a vessel. One of the two-chauri bearers on the pedestal holds a flower in the left hand. The circular halo, kevala tree, trilinear umbrellas, drum played in hands, elephants and flying figures with garlands are the other features available with the Tirthankara carved. The jata, are arranged in a few locks. They are resting on the shoulders. It measures about 0.87m x 0.52m in all.

### **Kachela Jaina Temple and Centre**

The village, Kachela, of the Pattangi Taluk is on the southern bank of the river Kolab. It was once a stronghold of Jaina activity. It is some 18 km from Jeypore, the former capital of Jeypore zamindars of Koraput. About a km to the south of the village under the foot of the Deo Donger hill is noticed the ruins of a Jaina stone temple. It is now under the Kolab Dam water, and when the water level during summer falls, the temple is partly visible. It has six extremely beautiful Jaina relics. The temple while standing measured some 30' x 10' as was reported by G.Ramdas (6). It was only available to an extent of some seven or eight feet high with two Jaina relics within the sanctum. There is no trace of the porch in its front. The lower part of this shrine did not show any projection in the upper walls. In and around the open space in front one can find large number of dressed stones and parts of the amalaka sila lying scattered. The sanctum of the dilapidated temple is locally known as asthana mandapa. The whole complex was picturesquely located at the foot of a hillock known as Deo Donger. The temple was built in stone. The four Tirthankara images were in open. But the slabs containing Yaksha-Yaksini and Ambika were found within the dilapidated sanctum of the temple. The temple wall up to a height of five to six feet was noticed on three sides only. A huge tree grew from the middle of the temple and thus recovered the Ambika image of the place with great difficulty from the trunk of that tree. These were dressed stones and sculptured fragments, found scattered here and there. The villagers' claim that stones for the temple were originally bought from a place located some two k.m. away from this place where also some dressed stones were still lying. This was the scenario before construction of Kolab Dam. The Sano Poroja tribe who reside in the village of the area around visit the place on festivals and even offer animal sacrifices.

After completion of Kolab Dam, this piece of heritage came in the water of reservoir and only to be seen during two months of summer when water recedes. This has resulted in total demolition of the structures, which other wise was standing during the visits of G.Ramdas and later Subuddhi. The images of the Kachela have rescued by villagers and are safe in the hands of the villagers. Jani family, who are hereditary priests of Kachela are taking care of it. The Poraja society is going to construct the temple once again, little away from the original site and reinstall the Jaina images to its original position. In his article (G. Ramdas, JAHRS, Vol.VI, pp, 8-14) on the Kachela copper

plate grant of Krishnadeva he makes a brief reference to the Jaina temple and the images. But his identifications are doubtful was remarked by R.P.Mohapatra loc.cit (p.124)

R.P.Mohapatra loc. cit. concluded that this group of sculptures has artistic and iconographic affinity with the sculptures of Subaiee, Jaina temple. An account of these sculptures is given below.

### **Rsabhanatha**

The first image at this place is the Rsabhanatha. It is carved seated in yogasana pose on a lotus pedestal and is supported by two rampant lions facing opposite directions. The Chakresvari is four armed, and is found along with bull, devotees and mudra. The trilinear umbrella above the head projects forward and has beaded borders in front of the tiers. The Chauri bearers are standing on the sides. The circular halo is marked with diamond shaped designs and with intervening lotus medallions. The flying figures with garlands in hands, representations of elephants and the kevala tree are all depicted on the top. The slab containing the figure measures about 1.10m x 0.56m in all. The chauri bearers and the figure of Chakresvari are with rich apparels. The hairs on the head of the Tirthankara are arranged in jata.

### **Santinatha**

The second figure at the site is of Santinatha. It is carved standing in kayotsarga pose with hands kept apart from the thighs instead of touching them. The Deer, as symbol of the Tirthankara, is traced and confirmed by R.P.Mohapatra loc. cit. There are two chauri bearers. There are eight planets found seated on separate lotus pedestals displaying pot of nectar and rosary in hands except for Surya. He displays lotus in both hands. The flying figures with garlands in hands, elephants, the circular halo designed in lotus petals, trilinear umbrella fronted by lotus petals and the Kevala tree spreading its branches are all envisaged with the Tirthankara. The hairs on its head are as 'jata'. The slab including the figure of Tirthankara is of 1m x 0.52m in size.

### **Mahavira**

The third image that of Mahavira seated in yogasana pose on a lotus pedestal. Lions facing opposite directions support it. Sidhayika, the Sasanadevi as well the lion, which is the vehicle of the Tirthankara, is all well carved under the pedestal. It has also the devotees and the figures of Yaksha on elephant back. The Sidhayika displays the attributes in her four hands, varada in lower two and noose and sword in the upper two. She is studded with rich costumes and ornaments. The figures of the chauri bearers who are engaged in the service of the Tirthankara above pedestal are also richly decked with costumes and ornaments. Lotus petals enclosed within beaded borders form the circular halo behind head of Mahavira. The Trivali (flooding) on the neck are distinct, the decorative umbrella are in three tiers. The flying Gandharvas with garlands, kevala tree and elephants are noticed above which is corresponding to the style of other Tirthankaras in the place. The hairs on the head are in curled knots and with ussina in the centre. The slab including the pedestal measures about 0.90m x 0.45m.

### **Ajitanatha and Mahavira**

The other slab of the place contains the twin standing figures of Ajitanatha and Mahavira separately on lotus pedestals. Their respective lanchanas of elephant and lion are clearly visible. Two chauri bearers serve both the Tirthankaras. The space between them is filled with the carving with a devotee in kneeling position and anjali hasta. The circular haloes behind the head are identically formed of lotus petals enclosed by beaded borders. The trilinear umbrellas in both the cases are decorated with designs of lotus petal and ribbed knobs. The kevala trees of the respective Tirthankaras are mounted over their respective umbrellas. The flying figures with garlands are hovering in the sky. The hairs on the head of both the Tirthankaras are in curled knots. The slab containing both the figures measure about 0.62m x 0.40m.

**Ambika**

The most worthy figure of this place is the Ambika. She is the Sasanadevi of Neminatha, and carved standing on an inverted lotus pedestal. A bunch of mangoes in right hand and holding a child on the left is being displayed. There is another child standing to her right and is anxiously watching to the mangoes. The lion, the vehicle of Ambika and a devotee in anjali hasta are carved in front of the female attendants standing over the pedestal on both the left and right sides of Ambika respectively. The mango tree is studded with fruits is depicted behind her image. The circular halo behind head is formed with lotus petals. The pillars of a decorative torana with crowning elements are seen on her sides. Her Tirthankara, Neminatha is seated in yogasana pose at the top on a lotus pedestal attached with wheels on either side. He is decorated with kevala tree, umbrella and prabhamandala behind the head, and is also flanked by flying Gandharvas with garlands and chauri bearers.

The costumes and ornaments are beautifully furnished, over her image. The multistranded necklace, bangles, the circular ear studs, anklets and head ornaments are the other items to decorate her body. The Gandharvas, who are in flying pose, the chauri bearers, and the attendants both male and women are also provided with decorative ornaments. The figures on the slab in total measure about 1m x 0.53m. The said slab is in good condition. However, G.Ramdas had identified this image with Hariti of Buddhist pantheon.

**Gomedha and Ambika**

The last relic of this Jaina place is the seated figures of the Yaksha Gomedha and Yaksini Ambika who are under a tree on a common decorative pedestal. The Ambika image displays a fruit mango in her right hand and the left holds a baby. The Gomedha has left hand resting on left thigh. The halo behind Ambika's head is in circular form and decorated. The Gomedha has the halo behind is in elliptical form. A baby is noticed swinging in between the figures. Above the tree is their Tirthankara who is in yogasana pose the attributes of chauri bearers, umbrella, kevala tree and flying figures with garlands are as usual. The common pedestal has a two handed female figure in lalitasana pose on a pedestal. She is flanked by a series of eight devotees with offerings. Mohapatra loc.cit. has identified the female figure in the centre as the Sasanadevi of Neminatha. There is another but similar Jaina relic in a temple, on the crest of Khandagiri hill was remarked by Mohapatra loc.cit. The slab depicting the figures measures about 0.53m x 0.28m.

**Gomedha and Ambika**

The last relic of this Jaina place is the seated figures of the Yaksha Gomedha and Yaksini Ambika who are under a tree on a common decorative pedestal. The Ambika image displays a fruit mango in her right hand and the left holds a baby. The Gomedha has left hand resting on left thigh. The halo behind Ambika's head is in circular form and decorated. The Gomedha has the halo behind is in elliptical form. A baby is noticed swinging in between the figures. Above the tree is their Tirthankara who is in yogasana pose the attributes of chauri bearers, umbrella, kevala tree and flying figures with garlands are as usual. The common pedestal has a two handed female figure in lalitasana pose on a pedestal. She is flanked by a series of eight devotees with offerings.

**Bhairaba Temple of Borigumma**

At the Bhairaba temple, which is under the foot of a hill near the village Borigumma of Koraput district, there is an image of Mahavira. The image's origin is said to be Borigumma. It is now embedded in the temple wall. There is an extensive ruin of brick structures and a series of ancient tanks are found in the neighborhood. The image, which is in yellow sand stone, measures about 0.68m x 0.41m. The image is seated in yogasana pose on a lotus pedestal supported by lions. The lanchana lion of the Tirthankara is below the pedestal. It has devotees who are in kneeling and anjali hasta. The astagrahas are carved in single row in front of the lotus pedestal. It is a rare style.

Below whom Sidhayika, the Sasanadevi of Mahavira is sitting with lotus in one hand and varada mudra on the other. There are two chauri bearers, of which one is in standing pose displaying champak flower in its left hand. The image has the kevala tree, sacred umbrella in folds, a circular halo decorated, flying Gandharvas with garlands, elephants and drum played through hands. The head has arranged in curled knot hair. Left arm of the image is partially damaged.

### **Bhagabati Temple, Jeypore**

As reported earlier, the Brahmanical shrines at Jeypore preserve in them relics of the Jaina pantheon. The Bhagabati temple built in the early part of the present century has taken the lead in this aspect. It is a modern shrine built of masonry works with tinned roof. It is B.K.Rath (7) who had published the Chakresvari image of the said temple in detail. In the sanctum of the temple, the local people know a beautiful Chakresvari image as Bhagabati though it has Jaina affinity. Such images of Chakresvari with, sixteen arms are extremely rare. Earlier animal sacrifices were made to this deity. A lion made up of brass, as vehicle of Bhagabati, is placed in front of a pillar. This looks to be a recent year addition.

The image of Chakresvari, which is known as Bhagabati, is carved seated in padmasana on a multipetal inverted lotus pedestal. Two rampart lions in two corners support her. She is tree-natro, having third eye. She has sixteen arms, and holds swords, damaru disc rosary, conch, dagger, and crescent moon and varda mudra in the right, whereas in the left hand she has a sula, shield, mace, disc, trident, noose, vajra and a vessel. Her vehicle Garuda is seen below pedestal flanked by devotees, one of which is Yaksha Gomukha.

She has a circular prabhamandala bordered by beaded designs. The inner section of the same halo close to her head is however enclosed by champak marks. Her Tirthankara, Rsabhanatha is seated on meditative attitude on a lotus pedestal that has conventional attributes of bull chauri bearers, pairs of flying Gandharvas and Kinnaras with garlands, elephants, music played through blowing of conch and beating of cymbals, circular halo, keval tree and the trilinear umbrella at the top of the Sasanadevi. The hairs on the head of Tirthankara are in matted locks, a few strands of which fall and rest on his shoulders. She had her hair gathered as bun at the top. She is enriched with costume and ornaments, which enhance her beauty and grace. The comprise ornaments on the forehead, vahichudis on each of her hands, necklaces armlets, girdle and upavita. The Chakresvari image having twelve arms, in the Barabhuji-Gumpha (Cave No.8) of Khandagiri has being worshipped as Durga by the local people. B.K.Rath considering the artistic finish and iconographic features placed this image in the eleventh century A.D. when the assimilation of Brahmanical, Jaina and Buddhist icons took place.

We are of the opinion that the Bhagabati deity was relevance to Gunda Mahadevi of Nagavamsi Dynasty as seen from her Narayanpal Stone inscriptions dated 18th October, 1111 A.D. (Annexure I)

A series of Tirthankara images numbering five are within the niches of the hall in front of the sanctum of the Bhagabati temple.

B.K.Rath loc.cit had identified them as Santinatha, Ajitanatha, Vimalanatha and the Tirthankaras of Jaina pantheon. He has given a detail account of Jaina images found in Narayana Temple complex in Jeypore.

Among the Tirthankara images located in the niches of the temple, Santinatha attracts the attention. It is also most significant fact that Santinatha icons have been found from Borigumma and elsewhere of Koraput, one such figure is located at the Museum, Bhubaneswar. It is standing in kayotsarga pose on a lotus pedestal flanked by the chauri bearers. The deer, his lanchana is found below the pedestal. There is a pair of seated devotees with offerings are depicted on either sides of the pedestal. The circular halo behind head is formed of lotus petals enclosed by a beaded chain. There are two pairs of flying Gandharvas holding garlands are hovering in the sky and elephants at the corners and umbrella surmounted by kevala tree overhead.

The next image in the place is a Tirthankara whose identification is difficult at this stage as the mark of cognizance is not traceable in the pedestal. Two lions in between which support the pedestal, the Sasanadevi of the Tirthankara is found in seated position. There are two devotees in anjali hasta are also depicted in the pedestal. There are two chauri bearers, of which one is standing to the left of the figure is badly mutilated. On either side of the Tirthankara a pair of Tirthankara images in meditative attitude seat. The other attributes, like the circular halo, kevala tree, trilinear umbrella, representation of elephants and flying Gandharvas with garlands are all depicted at the upper portion of the slab. The left thigh and the fingers of both the hands are partially damaged in the idol.

B.K.Rath loc. cit identified the other seated figure of the place with Mahavira with great difficulty. He is carved seated in meditative attitude on a pedestal. The figure of Sidhayika as Sasanadevi of the Tirthankara is carved below in padmasana the displayed lotus flower and varada mudra in her hands. Pair of devotees is also in seated position flank the Sasanadevi below the pedestal. The other attributes, like the chauri bearers, the circular lotus petalled halo, kevala tree, umbrella, flying figures with garlands and elephants are all represented along with the figure. The hairs on the head are arranged in curled knots. The lanchana is indistinct carved below him.

The last Jaina relic of the place is a pair of standing Tirthankara figures on a common slab. It has oval haloes and trilinear umbrellas over head. Their lanchanas are not visible in the pedestal, thus the Tirthankar could not be named. Recently we have noticed one small slab having Rohini in sitting posture.

### **Kali Temple, Jeypore**

The Kali temple of Jeypore that is located in the north end of Jeypore, under the foot hill of Naktidangar also preserves one of the very beautifully carved Rsabhanatha images in its entrance other Brahmanical figures. The Rsabha image as said is carved seated in meditative pose on a well-decorated pedestal. It has rampart lions in two of its corners. His Sasanadevi, Chakresvari displaying discs and varada mudra is seated on Garuda in between the lions. Yaksha Gomukha is standing to the right and a pair of devotees in kneeling position also Anjali hasta are shown to the left of the pedestal. Bull, lanchana of the Tirthankara is placed above the pedestal. There is a set of female devotees in sitting posture and folded hands. The two chauri bearers are on the respective sides are seen. The srivatsa emblem is on the centre of the chest of the Rsabhanatha. The hair on the head is arranged in matted locks 'jatas'; a few stands of them are resting on the shoulders. The circular halo behind is well carved the head. The inner part of the halo as said is formed of lotus petals and has beaded border. The trilinear umbrella, attached over the head, is well depicted with lotus petals. The top knob of the umbrella is in the shape of a temple. The image has a pair of Gandharvas and Apsaras with garlands, elephants and other figures blowing conch are all shown on the upper portion of the slab along with the kevala tree. The torana as designed close to the shoulders has attached with elephant heads. The chauri bearers are well decorated. It measures including the pedestal around 0.90m x 0.50m x 0.25m.

There is another Tirthankara image in standing posture, which is kept in a thatched shed, around which a group of fragmentary sculptures are available. This shrine is known as Gangadei or Gangama temple and is few yards south of the Jeypore Kali temple.

Along with other objects, three Jaina relics were collected from the Jeypore Palace in the past for the Orissa State Museum, Bhubaneswar. Two relics are Mahavira and Ambika. The Mahavira image is in meditative pose seated on a pedestal supported by two lions. The cognizance mark is eroded thus it is difficulty to be identified as a lion. The Sasanadevi of the Tirthankara is depicted below the pedestal and is in padmasana. The attribute in her hands appears like lotus and a vessel and is not very clearly visible. The pedestal is flanked by devotees in kneeling position and folded hands on both the sides. The chauri bearers are on the sides of the Tirthankara. The other attributes, the circular lotus petalled halo, trilinear umbrella, surmounted by kevala tree, flying

Gandharvas and Apsaras with garlands, elephants are all depicted along with the figure as usual. The Tirthankara's hair on the head are as curled knots. It measures including the pedestal about 0.46m x 0.24m x 0.13m.

The other and the second Tirthankara image of the place can with difficulty be identified as Mahavira said Mohapatra. It measures 0.37m x 0.24m x 0.9m. The image is carved seated in the yogasana pose on a plain pedestal supported by lions on the corners. There are eight planets in a row depicted in front of the pedestal. There is curled knot hair on the head of the Tirthankara. The lion, the lanchana of the Tirthankara is badly damaged. The Sasanadevi is found depicted in the centre of the pedestal and devotees on both corners. One of the two-chauri bearers displays champak flower in hand. The other attributes of the Tirthankara are a circular lotus petalled halo, trilinear umbrella, surmounted by kevala tree, flying figures with garlands and elephants.

The third figure of the place represents Ambika, the Sasanadevi of Neminatha. She is carved seated in lalitasana on a pedestal with her lanchana, the bull. She displays in her right hand a bunch of mangoes and holding a child with her left hand. The mango tree behind her is studded with mangoes. Her Tirthankara is seated at the top and is flanked by flying Gandharvas with garlands in hands. There is a boy child, who is standing at the right of Ambika near the pedestal watching the bunch of mangoes held in her hand. The Ambika image is badly damaged at the face.

### **Koraput District Museum, Jeypore**

The district Museum at Jeypore has some thirty-four pieces of Jaina sculptures. They include, twenty-one from Bhairabasingpur, two from Charmula, two from Koraput, seven from Jamunda and two from Kamta. This museum founder was Mr. Subas Pani, IAS.

The author of the Orissa District Gazetteer, Koraput gives the following observation on the Jaina relics of B.Singpur and its neighbouring sites (8).

"The village, Bhairabasingpur was once a major centre of Jainism in the present Koraput district. Many Jaina Tirthankaras images which ranging from a foot to five feet in height has been located in its neighborhood. One such image of a seated Rsabhanatha is now housed in a thatched temple. It is made up of steatite slab and is in a well-preserved state. There is another, which is kept in the Jagannatha temple was used by the villagers for sharpening their axes. It is known that a number of Jaina images were discovered during the time when the present Siva temple was constructed from the digging of the ground images are to be found in the villages of Charmula and Narigaon within a distance of four or five miles of Singpur."

It is also reported in a news item published in daily "The Hindustan Standard"(9) regarding the Jaina sculptures of Koraput district that the Sarpanch of Jamunda village has kept another five images in an improvised temple with a thatched roof built by local Adivasis. Now it is a modern built temple.

Ruins of temples have also been discovered at Paknaguda and Katharaguda villages in the interior of Borigumma Block. "Pakni" in the local language stands for stone and "Guda" means village.

The local Adivasis offer sacrifices before these images and hold a special ceremony once a year on a Friday. Goats are sacrificed at the ceremony.

According to the Sarpanch of the Jamunda village there are a number of caves in the nearby hill ranges where much bigger stone images are hidden was remarked by Mohapatra loc.cit.

The scholars and archaeologists are after Chikma; this part of the Orissa is known to be a major seat of Jainism, from ancient period. Chikma is close by.

The Jaina relics of Bhairabasingpur, in the District Museum at Jeypore out of the twenty-one sculptures, six are of Rsabanatha, one each of Parsvanatha, Ajitanatha and Mahavira, five of Tirthankara figures whose identification is difficult and seven belong to the class of Yaksha and Yaksinis especially of Gomedha and Ambika carved either jointly seated on a common pedestal or

alone standing or seated on a lotus pedestal. R.P. Mohapapatra loc. cit has studied the Jaina antiques found in Koraput District and carefully maintained in Jeypore Museum, so the readers may refer his original report published in 'Jaina Monuments of Orissa'. A brief description of the antiques collected in the said museum is given as following.

### **Rsabhanatha**

The first figure of Rsabhanatha from B.Singpur (D.M.9) is in Yogasana pose on a pedestal, which, is supported by lions in the centre. The Sasanadevi the Chakresvari with four hands is seated on Garuda, her vehicle. The attributes in her hands are not distinct. Bull, a lanchana of the Tirthankara is found on the pedestal. It measures about 0.60m x 0.32m x 0.15m.

### **Rsabhanatha**

The second image of Rsabhanatha (D.M.14) from this place is in sitting yogasana. The features are as that of the first image described above, except but in the representation of elephants, musical instruments, ornaments on the body of the chauri bearers, flying figures. The attributes in the hands of the Sasanadevi, Chakreswari seated on Garuda has also the distinction. The pedestal has his lanchana, the bull and Yaksha Gomukha and devotees. The figure is damaged at the face. The image measures including the pedestal 0.58m x 0.28m x 0.10m. The kevala tree, trilinear umbrella, oval halo behind the head, lion throne, is carved on the image.

### **Rsabhanatha**

The next figure of Rsabhanatha of Bhairabasingpur (D.M.25) is also the one seated in yogasana on a throne and is supported by lions. It is damaged. His Sasanadevi, Chakresvari has four hands and is found below the lion throne. The Bull, the lanchana of the Tirthankara is not found in the pedestal or even the figure of Gomukha. It measures about 0.40m x 0.50m x 0.10m.

### **Rsabhanatha**

The next is the fourth Rsabhanatha image (D.M.36) carved standing in kayotsarga pose on a lotus pedestal. Chauri bearers flank him. His lanchana, the bull is not seen in the pedestal. The Rsabhanatha image is identified due to the matted locks of hair (jata) running over the shoulders, and again the other mark of cognizance of all Rsabhanatha figures are visible and distinct. This measure about 0.57m x 0.30m x 0.9m.

### **Rsabhanatha**

The fifth Rsabhanatha image from Bhairabasingpur (D.M.64) is not well finished, unbalanced anatomically and the significant feature of a Jaina Tirthankara is missing. It is seated in meditative pose on a pedestal, which has Bull, its lanchana. The face of the image is partially damaged. It measures about 0.72m x 0.44m x 0.20m.

### **Rsabhanatha**

The last one, in the group of six Rsabhanatha images (D.M.12/47) is only partly available, its upper parts. The lower part from the knee including the pedestal is damaged and also missing. The hairs on his head are in jata and have a few strands are on the shoulders.

### **Mahavira**

The image of Mahavira is carved seated in yogasana pose on a throne. Lions support it. The Sidhayika, the Sasanadevi seated on lotus pedestal is depicted holding parasu and khadga in her upper and displaying varadamudra in the lower two hands are just below the pedestal. Lion, the lanchana of Mahavira is in the pedestal. The Yaksha is with Dharmachakra to the right and the female devotee in the left is kneeling pose with folded hands. There are two chauri bearers, one each on both sides, and are heavily decorated with lotus petals and beaded borders, flying figures



with garlands are all carved on the upper part of the figure. The hairs on his head are in curled locks. The makara torana motif is faintly traced above the chauri bearers. A portion from the top having the flying figure on the right side is also damaged and missing. The halo behind the head is circular form; the second umbrella is visible on the top.

### **Ajitanatha**

The image of Ajitanatha (D.M.6) is seated on a pedestal that has support by lions. It is out of the Jaina images recovered from BhairabaSingpur. This Sasanadevi who is below the pedestal has attributes in her six hands. The fragment measures about some 0.35m x 0.35m x 0.16m.

### **Parsvanatha**

The next image of Parsvanatha is from the same (D.M.10) hoard. It is carved seated in meditative attitude on a plain pedestal. A canopy of seven-hooded snake is found over his head. The other common attributes of a Tirthankara are also envisaged in this figure. The face of the image is partially damaged. It measures 0.25m x 0.15m x 0.10m.

There are also about five images from the hoard of BhairabaSingpur who are named Tirthankaras because of the fact that the lanchanas are either damaged or not carved at all and in some cases they are found in fragments. The following is the brief description of the images indicated above.

### **Tirthankars**

The Tirthankar standing on a lotus pedestal, but it has mutilated hands, legs and face. The lanchana of the Tirthankara is missing. The most prominent feature of this figure is the depiction of Gajasimha motifs below and has also seated devotees found at the back. It measures about 1.38m x 0.60m x 0.25m.

The next fragment (D.M.15) of a Jaina image is found depicted the head of the flying figure and an elephant with its rider evidently forming the upper part of Tirthankara. The piece measures 0.17m x 0.12m x 0.10m.

The other one is (D.M.27) which is the body of Tirthankara and it is without the head. It is seated in meditation pose on a pedestal with support of two lions. The pedestal at its centre has Sasanadevi figure in padmasana. The others at the top of the slab is the damaged chauri bearer to its left side. The lanchana, of the Tirthankara is not in the pedestal, thus difficult to name it. It measures about 0.32m x 0.24m x 0.10m in size.

The fourth fragment is the upper part of a Tirthankara. The lower part below the chest is missing. The circular halo behind head is executed in lotus petals and beaded borders. The umbrella surmounted by kevala tree at the top and is flanked by flying figures with garlands.

The chauri bearer of the left side badly damaged and only faint line is visible. The available part of this figure as is available measure 0.34m x 0.33m x 0.10m.

The last relic the D.M.55 is a seated Tirthankara image with a circular halo behind head. The kevala tree and the umbrella are envisaged at the top. There is fine crack in the halo. The faint trace of matted locks of hair on the head it can be identified to Rsabhanatha.

The other about seven sculptures from BhairabaSingpur in the museum. They are of Yaksas and Yaksinis more possible of Ambika and Gomedha, the two associated with Neminatha. The Ambika is either independently or in common with Gomedha. However, in either case the Neminatha is distinctly identifiable at the top.

### **Ambika**

The first sculpture (D.M.5) is the Ambika. She is standing on a lotus pedestal. To her left of the lion is found along with two other attendants. She holds a baby on the left and a bunch of mangoes on her right hand. There are two more babies who are on the right and are anxiously looking. The

mango branch is behind her and is laden with leaves. Her Tirthankara Neminatha is found in meditating who is above the mango tree. Chauri bearers and flying figures with garlands accompany it. The figure is damaged at the hip, legs and fingers. It is about 1.5m x 0.52m x 0.25m.

#### **Yaksa Gomedha and Yaksini Ambika**

The second piece (D.M.7) is the figures of Yaksa Gomedha and Yaksini Ambika seated on a common slab. The lion, her lanchana and two seated devotees are found bottom of the slab. She holds a baby on her left lap and she displays mango in the right. The mango branch laden with fruits hangs above both the Yaksa and Yaksini. The Neminatha, the tutelary Tirthankara, is in yogasana made a pedestal above the mango branches flanked by chauri bearers and flying Gandharvas with garlands. The slab including the figure of Yaksa Gomedha is partly damaged and missing. The slab measures about 0.47m x 0.17m x 0.6m.

#### **Yaksa Gomedha and Yaksini Ambika**

The third piece (D.M.16) has the bust of the figures of Yaksa Gomedha and Yaksini Ambika. They are seated on a common pedestal below a mango tree. Their Tirthankara is in yogasana above the tree. Flying Gandharvas with garlands flanks him. This broken piece measures about 0.14m x 0.18m x 0.8m.

#### **Yaksa Gomedha and Yaksini Ambika**

The slab (D.M.20) of this group top is the bust of Yaksa Gomedha and Yaksini Ambika seated on a common pedestal. She has a bunch of mangoes in her right hand and holds a baby on the left lap. The Neminatha, the Tirthankara is in yagasana pose well above the mango tree. . The vehicle of Ambika, who is lion, is missing at the damaged part of the pedestal. The head of each these figures have circular halo, which is decorated. The entire slab including the pedestal measures about 0.32m x 0.21m x 0.7m.

#### **Ambika**

The fifth in series is the sculpture (D.M.21) an individual figure of Ambika standing on a pedestal, behind of her is a mango-laden tree. She holds a bunch of mango in her right hand and a baby on her left lap. Her lanchana, the lion is depicted below the pedestal. There are two babies who are standing to the right of Ambika are seen plucking mangoes. There is a lady on her left. Her Tirthankara, the Neminatha is above with chauri bearers and flying figures that have garlands in their hands. She is studded with ornaments, as necklace, ear-studs, bangles and armlets. The chest, the baby on the lap and fingers of the legs are damaged.

#### **Yaksa Gomedha and Yaksini Ambika**

The sixth slab (D.M.22) is the figures of Yaksa Gomedha and Yaksini Ambika who are on a common pedestal. Mango tree is behind. The Ambika is carved holding the baby on her left lap but her right hand is damaged. The face of both the images is badly damaged also the right hand of the Gomedha. The tirthankara, Neminatha is, seated in yogasana above the tree. He is flanked by flying figures with garlands in their hands. The entire slab of the figure measures about 0.30m x 0.20m x 0.10m.

#### **Yaksa Gomedha and Yaksini Ambika**

The last pair (D.M.23) of Yaksa and Yaksini figures are almost as one noted above except that the Ambika is seated to the right holding the baby in her right her left hand very likely has mangoes which is not distinct. The left leg is not distinct in both the figures are folded and the right legs are stretched on to the pedestal. The tirthankara, Neminatha is seated above the tree, which is appearing behind the figures of Yaksa and Yaksini. The slab measures about 0.21m x 0.14m x 0.4m.

#### **Parsvanatha**

The Charamula was a Jaina centre of the past, from where two Jaina relics were transferred to Jeypore museum. It has of images of the Parsvanatha and the Rsabhanatha. The Parsvanatha (D.M.1) carved is as standing in Kaayotsarga on a lotus pedestal. A canopy of seven hoods snakes above the head. The snake coils behind the Tirthankara. It measures about 1.43m x 0.60m x 0.20m.

### **Rsabhanatha**

The Rsabhanatha figure of Charmula (D.M.54) is richly decorated and is studded with various iconographic features of Jaina Tirthankara. It is in Yogasana on a plain pedestal. Lions that are mounted on elephants support it. The Chakresvari is placed below the pedestal and is mounted on her conventional vehicle, Garuda. The lanchana, the Bull, of the Tirthankara is at the pedestal. The head has jata, of which a few strands are seen resting on the shoulders. The figure is damaged on various parts of the body and the face. It measures with pedestal some 0.90m x 0.44m x 0.19m.

### **Rsabhanatha**

There are two Jaina relics of Tirthankara Rsabhanatha, which were brought from a place Kotpad to the museum. One of the Rsabhanatha (D.M.24) of this place is seated in meditative attitude on a pedestal supported by rampart lions. The Chakresvari is in between the lions supporting the throne. The Lanchana, bull is carved over pedestal. The sculpture measures 0.75m x 0.40m x 0.18m.

### **Rsabhanatha**

The other Rsabhanatha image from Kotpad (D.M.41) is a good piece of carving. It is in yogasana pose on a pedestal supported by lions at each corner. A four handed Chakresvari mounted on Garuda is below the pedestal and she is flanked by devotees. His lanchana, the bull is carved on the pedestal. The image is damaged at the legs and hands. It measures along with the pedestal 0.98m x 0.51m x 0.16m.

There are seven Jaina sculptures from Jamunda in the museum and are still few which are available in the site. They are well cared by the local villagers and some Marwari Community members of Jagdalpur. From the seven three are Rsabhanatha, two of Parsvanatha, one of Mahavira and another is the figure of a Tirthankara. The identification is difficult at this stage, remarked Mahapatra.

### **Rsabhanatha**

The first figure of Rsabhanatha this place (D.M.8) is seated in meditative attitude on a plain pedestal. It has bull as lanchana. The hair is arranged in Jata. The figure seated is Parsvanatha, which is shown with a three-hooded snake instead of the conventional seven-hooded snake. The Sasanadevi of the Tirthankara is below the pedestal. Matted jatas of his hair are falling on the shoulders. Three of the seated Tirthankara figures from the top are badly disfigured so also the face of Rsabhanatha, the mulanayaka. The sculpture measures 0.42m x 0.27m x 0.12m.

### **Rsabhanatha**

The second image is Rsabhanatha and is seated in yogasana pose on a pedestal supported by lions, below which his Sasanadevi Chakresvari, is found depicted displaying attributes in her four hands. She is seated cross-legged on a double petalled lotus pedestal. The other features are bull as lanchana is clearly visible. The carved slab measures 0.56m x 0.32m x 0.10m.

### **Rsabhanatha**

Two spirited lions looking to opposite directions in meditative pose on a plain pedestal support the third Rsabhanatha of Jamunda (D.M.35). Below the pedestal is Chakresvari, the Sasanadevi of Rsabhanatha seated on a lotus pedestal in lalitasana pose. She is in varada mudra in both of her hands. Jata are falling on the shoulders. The lions below pedestal prominently display at. A part of the slab from the top corner containing the flying figure with garlands is as well missing. It measures about 0.48m x 0.30m x 0.9m.

**Parsavanatha**

The first image of Parsvanatha from Jamunda (D.M.11) is badly damaged. It has usual features of the Tirthankara and is in meditative pose on a pedestal supported by two lions. There is a canopy of seven-hooded snake that is above the head of Parswanatha. Padmavati, his Sasanadevi is depicted below pedestal that is in padmasana on a separate double petalled lotus pedestal. She has four hands but the attributes displayed in her hands are not clearly visible, so the identification. A canopy of three-hooded snake is over her head. The carved image measures about 0.60m x 0.32m x 0.15m.

**Parsavanatha**

The second Parsvanatha image from Jamunda is in standing kayotsarga pose on a plain pedestal. A canopy of seven hooded snake is found over head, with coils of which are gathered behind the Tirthankara. The face of the Parsvanatha is partially damaged. It measures 0.32m x 0.20m x 0.8m.

**Mahavira**

The single image of Mahavira from Jamunda is seated in yogasana pose on a pedestal supported by two lions in front. His lanchana lion is in the pedestal. Below which Sidhayika, the Sasanadevi of Mahavira is found carved. She has four hands displaying in her upper two hands the attributes of parasu and an unclear object and in the lower ones with Varda mudra. The slab measures 0.80m x 0.38m x 0.14m.

**Trithankara**

That last figure of Jamunda is attributed to a Jaina Tirthankara whose identification is difficult at this stage, was remarked by Mohapatro loc.cit. He further wrote, 'It is displayed under the caption as Padmaprabha. The Tirthankara is designed seated in meditative attitude on a pedestal supported by two lions below which his Sasanadevi with four hands is depicted in Padmasana. A human figure carved lying at the place where the conventional lanchana is normally to be found, a rare occurrence. The other features available with this image consist of the circular halo formed of lotus petals and beaded chains, kevala tree, chauri bearers, and flying figures with garlands in hands. A series of beads also depicted in a row in front of the lion throne. The slab along with pedestal measures 0.33m x 0.20m x 0.9m.'

Kamata is another place coming under the Bhairabasingpur group of Jaina center. There are two Jaina Tirthankara images, apart from the upper parts of two pillars containing standing human figures with swords raised in their hands.

**Trithankara**

The first piece of image from Kamata is the bust of Tirthankara. The lower part of this figure is damaged and missing. The circular halo, lotus petals enclosed by beaded borders are prominent. The chauri bearers, kevala tree, umbrella, elephant and flying figures with garlands, are at the top. Flying figures and elephant of the left side are damaged and missing. The available portion of the slab measures 0.32m x 0.34m x 0.8m.

**Rsabhanatha**

The second image of Kamata is identified with Rsabhanatha. The Tirthankara is seated in yogasana pose on a plain pedestal that is supported by Gajasimhas in front corner. His lanchana, bull, is visible over the pedestal. Just below the bull, a series of six devotees are in a row seated under the pedestal, Chakresvari, mounted on Garuda and displaying various attributes in her ten hands is found depicted. The face of the Tirthankara is partially damaged. The slab measures 0.90m x 0.50m x 0.23m.

**Rsabhanatha**

U.P. Shah wrote," From Jeypore sub-division in Koraput district, Orissa, have been discovered a number of Tirthankara images. Umakanta Subuddhi (10) has published a Caturvimsati Pataa of Rsabhanatha from Koraput. The sculpture was found from Bhairavasingspur village in Borigumma tahasil of Jeypore sub-division. Rsabhanatha sits in the padmasana dhyana mudra and has a srivatsa symbol on the chest. Images from Orissa follow the traditions of Bihar and Eastern India and represent the Tirthankaras in padmasana (when shown in sitting postures) and not in the ardha-padmasana as in further south. In this sculpture Rsabha is flanked by two camaradharas and accompanied by 23 other Tirthankara figures, each of whom is shown with his lanchana. The bull lanchana of Rsabha is shown below his seat. No yaksa and yaksi are represented on the right and left ends of the pedestal, but in the centre, at the bottom of the relief is a female deity sitting in meditative posture, which Umakanta Subuddhi has described thus: 'The deity has two hands, one of which is in varada mudra and the other is holding a citrus or bijapuraka. She should not be mistaken as yaksini Cakresvari of the Digambara order, for she has two hands while Cakresvaris are generally found having four or eight or twelve hands.' We might add that even though a two-armed Cakresvari is known, as she does not hold the disc she is not likely to be Cakresvari. But she is one of the ancient yaksis whose identity is not known. Since this sculpture dates from c.9th century A.D., this female figure offers a problem. We will see later on that in the mediaeval period, in Western India, first a male figure and then a female figure begins to appear below the dharmacakra at a lower end of the pedestal. Later on, with the Svetambaras of Western India, this female deity is worshipped as four-armed Santi-devi. So far as this two-armed female deity on the BhairavaSingpur Rsabhanatha sculpture is concerned, we must await more such specimens from Orissa. If a guess is permitted, there is a possibility that the donor Gotra-devi was represented." (11)

### **Rsabhanatha**

He further said," Umakanta Subuddhi (12) has published two more sculptures of Rsabhanatha from the same site. His figure 2 is a Caturvimsati-Patta of Rsabha sitting in padmasana. His bull lanchana is shown below the seat, on the pedestal. 'In the middle of the pedestal is seen a four-armed Cakresvari, seated in lalitasana and riding a Garuda. She holds a citrus, noose, and thunderbolt in her three hands while the fourth hand is laid in varada-mudra. In the photograph published, the female figure is not clearly visible. The identification of the Devi as Cakresvari is perhaps based on the Garuda vahana, but it is surprising that the Devi does not hold the cakra in any of her hands. The sculpture dates from c. 8th century A.D.

### **Rsabhanatha**

U.P. Shah continued," The second image, published as figure 1 in Subuddhi's plate, looks more beautiful. It is assigned by the author to a date between the seventh and the ninth century A.D. Rsabhanatha here sits in the padmasana and is flanked by a camaradhara on each side. The Jina wears a jatamukuta arranged beautifully in three parts with hair-locks falling on shoulders. 'The Lord's lanchana, the bull, is seen sitting at the bottom of the seat held by two leogriffs facing opposite sides. Between the leogriffs and just below the seat of the Lord is seen a six-armed Cakresvari riding a Garuda and seated in lalitasana. The Sasanadevi is holding a citrus, noose, vajra, disc, and an arrow in five hands while the sixth hand is in varada mudra. On the right side bottom of the image is found a standing figure of Yaksha Gomukha. He is as usual bull-faced pot-bellied and four-armed. He holds a noose, hatchet, rosary in his three hands while the fourth hand is in varada pose.' The sculpture dates from c. 9th-10th cent. A. D. (14).

The author has described some of the following and new finds of Jaina images in Koraput as following:

### **Rsabhanatha of Deorli**

The Tirthankara Rsabhanath is carved seated in yogasana pose on a lotus pedestal. The Chakresvari in sitting pose has four hands displays disc in upper and varada mudra in the lower two hands. It is

the Sasanadevi and bull, the lanchana of Rsabhanatha are found below the pedestal. The two-chauri bearers are in standing posture. The pedestal has Yaksha Gomukha and a devotee in kneeling posture. A devotee is depicted to the left and right. Flying Gandharvas with garlands in the hands are on top. There are two figures mounted on elephants, trilinear umbrellas surmounted by the kevala tree and the oval halo is in the upper part of the slab. The hairs on the head of the Tirthankara are in matted locks (jatas), of which a few strands of which are resting on the shoulders. The Prabhamandala is in circle, behind the head. It is finished with lotus petals. There is 'jata' beard hair on the head. The trilinear umbrella is decorated along with its staff and top knob. The flying Gandharvas with garlands in the hands are on top.

The representation of Sri-vatsa at the center of the chest is a noteworthy feature of this image.

### **Ambika of Deorli**

This is one of the most attractive piece of Ambika available in Koraput district. She is the Sasanadevi of Neminatha, and carved standing on an inverted lotus pedestal. A bunch of mangoes in left hand and right hand with child is missing as it stands damaged is being displayed. There is a child standing to her right and is looking above. The lion, the vehicle of Ambika is on the left side and a devotee in anjali hasta are carved in front of the female attendants standing over the pedestal on both the left and right sides of Ambika respectively. The mango tree is studded with fruits is depicted behind her image. The pillars of a decorative torana with crowning elements are seen on her sides. Her Tirthankara, Neminatha is seated in yogasana pose at the top on a lotus pedestal attached with wheels on either side. He is decorated with kevala tree, umbrella and prabhamandala behind the head, and is also flanked by flying Gandharvas with garlands and chauri bearers. The costumes and ornaments are beautifully furnished, over her image. The multithreaded necklace, bangles, the circular ear studs, anklets and head ornaments are the other items to decorate her body. The Gandharvas, who are in flying pose, the chauri bearers, and the attendants both male and women are also provided with decorative ornaments.

### **Ambika of Umbel**

The most worthy figure of this place is, the Ambika. She is the Sasanadevi of Neminatha, and carved standing on an inverted lotus pedestal. A bunch of mangoes in left hand and right hand with child is missing as it stands damaged is being displayed. There is a child standing to her right and is looking at the mangoes. The lion, the vehicle of Ambika is on the left side and a devotee in anjali hasta are carved in front of the female attendants standing over the pedestal on both the left and right sides of Ambika respectively. The mango tree is studded with fruits is depicted behind her image. The pillars of a decorative torana with crowning elements are seen on her sides. Her Tirthankara, Neminatha is seated in yogasana pose at the top on a lotus pedestal attached with wheels on either side. He is decorated with kevala tree, umbrella and prabhamandala behind the head, and is also flanked by flying Gandharvas with garlands and chauri bearers. The costumes and ornaments are beautifully furnished, over her image. The multithreaded necklace, bangles, the circular ear studs, anklets and head ornaments are the other items to decorate her body. The Gandharvas, who are in flying pose, the chauri bearers, and the attendants both male and women are also provided with decorative ornaments.

### **Gomedha and Ambika of Chatua.**

It is the seated figures of the Yaksha Gomedha and Yaksini Ambika who are under a tree on a common decorative pedestal. The Ambika image displays a fruit mango in her right hand and the left holds a baby. The Gomedha has left hand resting on left thigh. The halo behind Ambika's head is in circular form and decorated. The Gomedha has the halo behind is in elliptical form. A baby is noticed swinging in between the figures. Above the tree is their Tirthankara who is in yogasana pose the attributes of chauri bearers, umbrella, kevala tree and flying figures with garlands are as usual. The common pedestal has a two handed female figure in lalitasana pose on a pedestal. She is flanked by a series of devotees with offerings.

**Mahavira**

The figure of Mahavira is at the out post of Padua in Nandapur. It is seated in yogasana pose on a throne and supported by lions. The lanchana lion, the four handed Sasanadevi, Sidhayika with devotees in kneeling posture and anjali hasta are found under the lion throne. The Sasanadevi is in cross-legged sitting posture and displays varada, a circular object, parasu or battle-axe and a shula (spear) in its four hands respectively. The hairs on the head of the Tirthankara are in curled knots. The Chauri bearers are on the two sides. The circular halo behind head is very beautiful and decorated with lotus petals, which is again enclosed in beaded borders. There is the sacred umbrella over the head of the Tirthankara. It has its staff and ribbed top knob. The top of the slab has hands beating a drum, the flying Gandharvas with garlands.

**Ambika of Deva Honjore or Devta Honjore**

The most worthy figure of this place is the Ambika. She is the Sasanadevi of Neminatha, and carved standing on lotus pedestal. Her right hand is damaged. She is holding a child in her left hand. There is another child standing to her right and is anxiously watching to the mangoes. The lion, the vehicle of Ambika and a devotee in anjali hasta are carved in front of the female attendants standing over the pedestal on both the left and right sides of Ambika respectively. There are two devotees on each side at the feet sitting with fold hands. The mango tree is studded with fruits is depicted behind her image. The pillars of a decorative torana with crowning elements are seen on her sides. Her Tirthankara, Neminatha is seated in yogasana pose at the top on a lotus pedestal attached with wheels on either side. He is decorated with kevala tree, umbrella and prabhamandala behind the head, and is also flanked by flying Gandharvas with garlands and chauri bearers. The costumes and ornaments are beautifully furnished, over her image. The multithreaded necklace, bangles, the circular ear studs, anklets and head ornaments are the other items to decorate her body. The Gandharvas, who are in flying pose, the chauri bearers, and the attendants both male and women are also provided with decorative ornaments.

**Rsabhanatha of Deva Honjore**

The Tirthankara Rsabhanath is seated on a lotus pedestal in yogasana pose. He is flanked on both sides by chauri bearers. Lions in each corner support it. There is also Chakresvari with four hands. It is the Sasanadevi and bull, the lanchana of Rsabhanatha are found below the pedestal. A devotee is depicted to the left. The Prabhamandala is in circle, behind the head. It is finished with lotus petals. There is 'jata' beard hair on the head. The trilinear umbrella is decorated along with its staff and top knob. The flying Gandharvas with garlands in the hands are on top. The hairs on the head of the Tirthankara are in matted locks (jatas), of which a few strands of which are resting on the shoulders.

**Chakresvari of Deva Honjore**

Chakresvari is carved and is seated in Padmasana on a lotus pedestal supported by the lions. She has four hands. A child is sitting on left lap and secured by her left hand. The flying figures with garlands are on top. The Chakresvari is amply decorated with rich ornaments and crowned with conical shape mukuta studded with jewels. This is multi-stranded necklace fitted with locket. Behind the head is the circular halo, which is lavishly decorated with lotus petals and enclosed by beaded borders.

**Parsvanatha of Deva Honjore**

The Parsvanatha carved is as sitting in padmasana yoga on a lotus pedestal. A canopy of seven or eight hoods snakes above the head. The snake coils behind the Tirthankara. A series of devotees are in anjali mudra and placed below the pedestal. There are two lions placed in the corners. Above the pedestal, there are two chauri bearers and few other devotees. The trilinear umbrella and flying Gandharvas with garlands in hands are all on the top of the slab.

### **Mahavira of Phupugaon in Kundra**

It is seated in yogasana pose on a lotus throne and supported by lions. The lanchana lion, the four handed Sasanadevi found under the throne. There are two lions in standing pose posted in each side of Mahavira. The Sasanadevi is in cross-legged sitting posture and displays varada, a circular object, parasu or battle-axe and a shula (spear) in its four hands respectively. The head of the Tirthankara is devoid of hair. The Chauri bearers are on the two sides.

The circular halo behind head is very beautiful and decorated with lotus petals, which is again enclosed in beaded borders. There is the sacred umbrella over the head of the Tirthankara. It has its staff and ribbed top knob, which is surmounted by the branches of the kevala tree. The top of the slab has hands beating a drum, the flying Gandharvas with garlands.

### **Rsabhanatha of Phampuni**

It is said by villagers that Phampuni was housing large number of Jaina images, but most lost in a flood caused by river Kolab.

The Tirthankara Rsabhanath is carved seated in yogasana pose. It is now fixed on to a wall of a shrine. It is seated in yogasana pose on a pedestal. Lions in each corner support it. There is also Chakresvari with four hands. It is the Sasanadevi and bull, the lanchana of Rsabhanatha are found below the pedestal. The two-chaury bearers are seen serving the Tirthankara whereas the chaury bearer of the right side holds a 'champak' flower. The halo behind head is depicted with lotus petals and border curved by beaded chains. The Gandharvas in flying poses with garlands and elephants representing on both the sides and at the top of the image is seen. The trilinear umbrella with the branches of kevala tree branching out over the head of the image is clearly seen. A devotee is depicted to the left. The hairs on the head of the Tirthankara are in matted locks (jatas), of which a few strands of which are resting on the shoulders.

### **Rsabhanatha of the depleted second Jaina temple in Umbel**

The Tirthankara Rsabhanath is seated in yogasana pose on a lotus pedestal. Lions in each corner support it. There is also Chakresvari with four hands. It is the Sasanadevi and bull, the lanchana of Rsabhanatha are found below the pedestal. A devotee is depicted on each side. There are two figures mounted on elephants, trilinear umbrellas surmounted by the kevala tree and the oval halo is in the upper part of the slab. The slab is broken in two, cutting across at the neck of the tirthankar.

### **Mahavira of the depleted second temple in Umbel**

The Tirthankar is covered by thick layers of moss and damaged due to weather. The second is that of Mahavira seated in yogasana pose on a lotus pedestal. Lions facing opposite directions support it. Sidhayika, the Sasanadevi as well the lion, which is the vehicle of the Tirthankara, is all well carved under the pedestal. The figures of the chaury bearers who are engaged in the service of the Tirthankara above pedestal are also richly decked with costumes and ornaments.

### **Tithankar of Goriahandi**

The image is seated in yogasana pose and most part is still in embedded in soil. Both, right and left part on the top is damages and missing. The two-chaury bearers of which one in the right hand is damaged are in standing posture. The Prabha mandala is in circle, behind the head. It is finished with lotus petals. The trilinear umbrella is decorated along with its staff and top knob.

### **Gajalaksmi**

Gajalaksmi, symbolising prosperity, is as much as a Jaina motif as Buddhist and Brahmanical. It frequently occurs not only on the early reliefs of Bharhut, Boddhagaya and Sanchi, but also as a common symbol on early coins, seals and Jaina Pattavalis. It continued to be in use till later periods for it occurs at the centre of the lintel of the temples, especially in Orissa, irrespective of their cult affiliation. The Jaina regard this lotus lady as an auspicious one and among the fourteen most excellent, prosperity, foreboding, evil destroying, wealth conferring, fortunate delightful dreams, which Trisala dreamt on the occasion of when Mahavira was transferred to her womb from



that of Devanandi; Mahalaksmi seated on a lotus with two elephants pouring water on her head, appears as the fourth. Gajalaksmi symbol on the under of the door in the Phupugaon and Goriahandi (Kundra) Jaina temple is noticed.

### **Konga Jaina Temple**

Recently the author has discovered a significant Jaina temple find in Konga village of Jeypore region. It is significant from the point of view of Western Ganga reference to Koraput and Orissa hypothesis. The temple is recently re-constructed by the local people. It houses one Mahavira in seated posture and the statue is about four feet in height and about two and half in width. It is very well carved. The Deorli and Jamunda are the two Jaina temples that are close to Konga Jaina Temple. The Konga mutha is a large one with 32 villages and additional hamlets and celebrates Bali once in 3 years and the temple priests' plays significant role.

The principal priest is from Omanatya tribe and others are from Bhoie Gadaba tribe. There are three more Jaina idols, of which one Trithankara is not identifiable, there is one plate with two standing Trithankaras and one of them is Ajitanatha and other may be Sreyamsa, but is not very clear due to poor visibility of cognizance. Another plate that of the Yaksha Gomedha and Yaksini Ambica. This resemble very close to the one described from Umbel, in Nandapur.

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### **PAIRS OF FEET**

The feet have been ever represented in India the highest reference for the deity or the teacher whose grace is believed to emanate from those very limbs. A similar foot on golden lotus of Budha, which suggests his presence, the feet of Vishnu that symbolise Purushottama, has been found in many worshiping places.

The feet of Bhadrabahu in Sravanabela-gola mark the spread of Jainism in south India. The feet of Trithankaras are equally worshiped with reverence; and a pair of feet in Hampi represents Parasavantha's kindness to the snake that he saved from annihilation, which out of gratitude in his birth as Dharendra yaksha canopied him with his hoods and protected him from Kamatha. The feet as shown in opposite direction suggest that he could see in all directions.

C. Sivaramamurti, (1983) noted Jaina archaeologist wrote, "This pair of feet of Bhadrabahu was curved as for the worship of his disciples who journeyed south with him and the Mauryan emperor Chandragupta - it is believed to be between 9th-10th century A.D., Sravanabelagola, Karnataka". He had also shown a pair of feet of Parsvanatha, 10th century A.D. at Hampi, Rashtrakuta period also in Karnataka. (1)

Pairs of feet curved over stones are lying around ancient ruined temples in Koraput district. Majority of paired feet are on circular stone and some are curved on circular lotus; Most of the feet anatomical features are that of male. There is a pair of feet carved on a circular stone plate that is lying within the premises of the present Siva temple at Bhairabasingpur. The said temple in the past was said to have been built over a temple of Parsvanatha. An image of Parsvanatha has been recovered from the ground during re-constructions of the said Siva Temple and at present is fixed to the fore wall of the new temple.

Again two pairs of feet at Nandapur close to the ruins where once upon a time a large Jaina temple may have existed are recorded. The oral history denotes that the Jaina deities of Jeypore were originally from Nandapur the former capital of Jeypore kings. Now, the lone survivor is the 'elephant' made on a single granite stone with the beautiful climber leaf over its body and is lying half covered in the ground of ruins. The said elephant resembles in its art, Karnata. People speak that they were pair of elephant and one was transferred to Jeypore but it has been not traced so far. Bhairabasingpur is also a well known place of Jaina temples, known from the Tirthanthakar and Ambikas etc. which are housed at Jeypore Archaeological Museum. The Jeypore museum also houses one pair of the feet. There is another such pair of feet near Koraput over a hill called Hadaieput of Bimdal near Paliva village curved out on single stone and yet another at Pujariguda near Ramagiri. Ramdas (2) had reported one such pair of feet from his work at Podagada in Umerkote. There are such two pairs of feet in Kalyanasingpur region and one is at the Devagiri hill. Similar pair of feet is also present in Majjhima gauri shrine in Rayagada. These feet are carved on stone plates and are similar to each other. However the pair of feet from Pujariguda village of Ramagiri village on way to Gupteswara caves is different than others mentioned here. There is all possibility that these feet may be related to Jaina and can be also of Lord Vishnu. The author has, no explanation at this stage and left to future research. However, if the pair of feet is found in Jaina temple or ruins it can be one of the Trithankaras.

Feet identified so far is very similar to that of Western Ganga, 9th and 10th century Feet of Bhadrabahu.

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## **SRI-VATSA**

Sri-vasta is a star like mark created at the mid centre of chest in Tirthankar images. The Ghasiram Museum, Raipur that has a large collection of Trithankara images from various sites of Chhattisgarh has 'Sri-Vasta' mark at chest. So also the images of Trithankara found in Bastar district has Sri-vasta motif, and it extends to Trithankaras of Ambabhalli and few in Bhairabasingpur and few in Subaiee Jaina temple in Nandapur in Orissa. U. P. Shah wrote, "Especially note worthy is the Sri-vasta mark on the chest mentioned by the canons and almost invariably obtained on Tirthankar images of the Kusana period. But the canonical reference also cannot be certainly regarded as older than the age of the Mathura council of the early 4th century A.D.

The Sri-vatsa mark is not seen on the polished Mouryan torso of a Jaina image from Lohanipur near Patna nor is seen on the standing Parsvanatha bronze in the Prince of Wales Museum, Bombay,

which we have assigned to a period of 1st century B.C. or earlier. It seems certain that like the motif of the two deer on the sides of the dharmachakra borrowed from the Buddhists, the Sri-vatsa motif is absent on early Jaina sculptures in the South where the Jaina seem to have penetrated from about the third century B.C. In the South even in later periods the Sri-vatsa motif is only occasionally seen. This very fact suggests that originally the motif was absent on Jaina images and was introduced under strong Vaishnava influence probably at Mathura (1).

It seems that monks on soles of feet and palms of hands and the Sri-vatsa mark on the chest, etc. taken from the ancient tradition of Mahapurusa-laksanas came to be regarded as chief characteristics of a Jaina image."

Similar view has been advocated by C. Sivaramamurthy. He said that the Tamil-Brahmi inscriptions on rock-beds in various caves and caverns in Tamil Nadu prove the penetration of Jaina monks in the, South (esp. Tamil Nadu), possibly through Orissa, Andhra and Pratsthanpur, as early as the 3rd century B.C. They carried with them the tradition of the Jina image which was current in the North in the 3rd century B.C. or a little earlier. The tradition did not include the Sri-vatsa motif as suggested by the Lohanipur torso. Hence the absence of the Sri-vatsa on Jina image in the South (2).

#### **Reference:**

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## **KIRTTI STAMBHA AND PILLARS BEFORE JAINA TEMPLES**

Bhima khamba in Pengo Poraja villages resembles to carved pillars of Mudbidri in Bhaira - devi mandapa in Karnataka. These are the findings from Deccan, Monuments in south Kanara by P. R. Srinivasan. Another architectural component of Jaina temples is the pillars, the mana - stambhas and Brahmadeva-stambhas. These columns form an integral part of the temple, but they have an individuality of their own which is admittedly charming. Says Smith of the stambhas of Kanara: 'In the whole range of Indian art there is nothing, perhaps, equal to these Kanara pillars for good taste.(1) In the same vein Fergusson wrote, 'Though not the grandest, certainly the most elegant and graceful objects to be found in Kanara belonging to the Jaina style of architecture are the stambhas, which are found attached to many of their temples.(2)' The mana-stambhas are tall pillars topped by a small pavilion in which is usually placed a caumukha with a Jaina figure carved on each of its four faces. A caumkha stambha has been recovered from Kamata and is housed in Jeypore Museum. In a Jaina temple a mana-stambha seems to have been an almost invariable feature. A beautiful example of a mana-stambha is found at Guruvayankeri (3) Of a column, about 16.5 m. high, from Mudbidri, not belonging to either of these two categories, Smith approvingly quotes Walhouse: 'The whole capital and canopy are a wonder of light, elegant, highly decorated stonework; and nothing can surpass the stately grace of these beautiful pillars, whose proportions and adaptations to surrounding scenery are always perfect, and whose richness of decorations never offends.' (4) Evidently, the Jainas of the late medieval period of the Deccan have contributed a remarkable addition to the already rich and fascinating repertoire of Indian architecture by the creation of these singularly beautiful stambhas.

The author has observed such carved stambhas invariably in Pengo Poraja villages before the Bali kudia or hut. This is also found in Hindu temple architect. In most Jaina temple ruins we have observed small 1 feet to 3 feet pillar like structures, that have circular head at the top and constricted necks and some times rectangular stone pillars. At Phupugaon before the Jaina shrine it is a rectangular carved pillar. In some places it is smooth oval white stones. The tribals say that in special occasions turmeric smeared strings are woven around it as that in Pipal trees in some parts of India. Further research can identify the relevance.

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2. Ibid., p. 48.
3. Ibid., p. 49.
4. Ibid., pp. 67-68, where the date 1334 is referred to the Saka era.

**CHHATRA DHVAJA**

Some tribes of Koraput district like Jhodia Poraja, Bhattra and Dongria Kondhs hoist tiny umbrellas in puja sites. Generally they are made up of bamboo splints. Tiny bamboo splints radiate like an umbrella from a central erect bamboo arm. It is then interwoven with coloured strings that gives the shape of a umbrella. It is postulated to be past Jaina influence and still in vogue. The following writings from K.C. Panigrahi amply demonstrates it be due to Jaina and Budhist influence.

Panigrahi (1979) with regard to Second Inscription in the Navamuni Cave cited the following Translation from Text (I). It is with reference to the work of Vijo (Vidya), the pupil of Khalla Subhachandra, (who was), the disciple of the illustrious Acharya Kula Chandra.

He further wrote, "The umbrella with the staff belongs to (i.e. dedicated by) Subhachandra, novice-disciple of Sriacharya Kulachandra.

In the second line of the present inscription there occurs the words chhatra-dho (dhva) ja, i.e., the staff with the umbrella which was the object dedicated by Subhachandra. He further mentioned that Prof. Banerji's reading Khalla in 1. 2 do not give any meaning. The letters representing it clearly read chellu which is derived from the word chelluka meaning a novice-follower and which has further been corrupted into the modern word chella.

There is another smaller inscription in the same cave which Prof. Banerji reads under Xva as 'Sridhara chhatra i.e. the student Sridhara.' But the letters actually read Sri-cha (chi) rachhatra i.e. the prodperous cloth umbrella. Dedicating umbrellas to deities was common practice with the Buddhists and the Jainas. A late Brahmi inscription discovered at Sarnath (Baranasi) records the erection of a Bodhisattva image and an umbrella with a post (chhatrayasti) dedicated by bhiksu Bala (2). Two other inscriptions originally belonging to Sahet Mahet (3) also record the dedication of an umbrella and the post of the umbrella for a Bodhisattva image. The two short inscriptions here in the Navamuni Cave similarly record the dedication of a cloth umbrella and the staff with the umbrella, the letter by Subhachandra and the former perhaps by the same pious donor."

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2. EI, VIII, p. 175 ff. No. 3, and Plate; *ibid.*, IX, p.241
3. EI, Ind., III, pp. 180-181, IX, pp.290-291.

## **JAINA TRITHANKARA IN KALINGA AND TRIKALINGA**

The tradition in Jainism was developed by a succession of twenty-four Tirthankaras (1). Rasabha is the first of the Tirthankaras, but the twenty-third Parsvanatha is credited to be the real founder of Jainism. According to Jocobi "There is nothing to prove that Parsva was the founder of the Jainism. The Jain tradition is unanimous in making Rsabha the first Tirthankara as its founder and there may be something historical in the tradition"(2).

The last of the Tirthankaras, Vardhamana Mahavira was a contemporary of Goutama Buddha and the religion came to be known after his title, Jina or conqueror.

It was Parsvanatha who first preached Jainism in Kalinga. There is a story which speaks of a King Prasenjit who had one beautiful daughter, Prabhavati. Yavana, the King of Kalinga wanted her to marry. The Kalinga King fought a battle on the issue with Prasenjit, and King Parasvanatha assisted the later. The Kalinga King Yavana lost the battle and Parasvanatha married Prabhavati (3).

### **Kalinga with reference to Jaina**

The name of Kalinga, earliest mention is found in connection with the defeat of the Yavana King of Kalinga by the 23rd Jaina Tirthankara, Parsvanatha. He was born in the Banaras city about 17 B.C. (4). According to Jain traditions, Parsvanatha was a credited warrior in his youth. At the age of thirty he became an ascetic.

Prof. Gerini found that the Kalinga colony, Kalinga Rata, in Burma coast was there even in the 7th Century B.C.

The word Kalinga denoted a tribe in the days of Pliny (1st Century B.C.)

Pt. Nilakantha Das (5) wrote, "Even during the days of Asoka's conquest of Kalinga which took place in the earliest half of the 3rd Century B.C., there is no mention in the inscription or otherwise of organised armies or emperors of Kalinga. The story of the so called Charuvaki, the wife of the Emperor of Kalinga for whom Asoka made the war of conquest referred to by some modern historians is but a poetic myth of some Dravid poet of the middle of ages. It appears moreover, to be a fact that the great war of Kalinga with Ashoka seems to have been conducted by a big Kalinga republic of the kind or of several republics who collected themselves together to meet Asoka's army for the defense of their cultures and religion. The fact remains that the name Kalinga was not in existent in the Rg Vedic days, though the region round about the present Jagannatha was a place where the ancient Jina (Jaina) religion was there in its purest form". This tradition is well indicated by the word Jinasana (place of Jina) mentioned in the inscription of Kharavela (6). He further wrote, "Here a reference should, however, be made to the fact that sometime between the 1st and 6th Century A.D., this Kalinga was somehow deserted and the entire headquarters with some important names shifted to the Mukhalingam region on the river Vansadhara, which was the southern part of this Kalinga".

According to Avasyaka Nirvyukti, Sreyamsanatha, the 11th Tirthankara was born at Simhapura, which was the capital of Kalinga (7). Aranatha, the 11th Tirthankara, received his first alms in the city of Rajpur (8), which according to Mahabharata was the metropolis of Kalinga (9).

Much earlier to the Mauryan period there was a great Jaina monarch in Kalinga, Karakandu or Karandu. It is likely that he was ruling before Mahavira and after Parsvasatha (10).

The Jaina text Uttaradhyayana Sutra (11) refers to Karakandu as the King of Kalinga who was a staunch devotee of Jainism. It is said that he had visited Terapura caves (Dharasiva) and built Jaina shrines there, where he had installed the old as well as the newly constructed images of Jinendras (12).

Karakandu, the Jaina Kalinga King accepted the Chaturyama from Jainism preached by Prasavanath. According to Kumbhakara Jataka (13) he was contemporary of Dummukha (Durmukha), King of Panchala, Naggaji (Nagnajit), King of Gandhara and Nimi, King of Videha. The Uttaradhyayana Sutra also mentions Karakandu, Nimi, Dummukha and Naggaji as (14) bulls among kings' and states they adopted Jainism and abdicated the throne to lead the life of Sramanas.

The Jain tradition says that Parsavanath, the 23rd Tirthankar attained Moksha 250 years before Mahavira's Nirvana, which took place in 467 B.C. (15).

N.N.Vasu (16) has referred to the Jaina work Kstra Samasa where Parasanath is said to have preached at Tamralipta (modern Tamluk in Midnapur district) and Kapakataka (Kupari in Balasore district)(17). The famous cave of Khandagiri Anantagumpha, with serpent symbol, is said to have been dedicated to Parsvanath.

The Karandaka monastery at Karandia (modern Karanjia in Mayurbhanj district) was probably named after him and the huge elephant in that monastery was dedicated by him (King Karakandu) to the honour of the Tirthankar Ajitanatha was informed by N.K.Sahu (18).

Karakandu is regarded by the Jaina tradition as a Rajarsi (19) - an ascetic King, and by the Buddhist as a 'Paccheka Buddha' (20). Karakandu patronised Jainism not only in the Kalinga, but also expanded it to the territories of his royal ruling friends (21). He dedicated shrines to the Jinas in Terapara in Maharashtra, which was under the rule of King Bhima, referred in Aitareya Brahman.

### Kalinga Jina

The spread of Jainism in Kalinga in the 6th Century B.C. was advanced by the support of kings of the country. Those kings till 400 B.C worshiped the Kalinga Jinasana images. It is known from the Hathigumpha inscription that the Nanda King (Mahapadmananda) of Magadha who conquered Kalinga about the middle of the 4th century B.C. took away by force the image of Kalinga Jina as a trophy of his victory. After 300 years, Kharavela recovered that sacred relic as mentioned in the 13th line of Hatigumpha cave inscription, which is read as follows:

*-Vara same ca base (-) sata sahaschivitas -yati uparapa(dha) Vajano magadhanam ca vipulabhayam janeto - ithisam gamgaya payayati magadham ca rajanam Bahasati -mitam pade vandapayati.*

*Nandarajanitam Kaling aji nasaaaanam Amga Magadhato Kalingam anetihaya -gaja sena vahana Sahasehi amga magadha vaasinam ca pade vandapayati--(21)*

This passage of the inscription speaks that Maharaja Kharavela in the 12th year of his reign started one expedition to Uttarapatha. On his way he defeated Anga and Magadha, and made Vrihaspati-mitra, the King of Magadha, bow down to his feet. After this, he brought back the sacred 'Jinasana' of Kalinga, which as said above, was taken away to Magadha by Nanda (22).

K.P.Jayaswal (23) writing on the Hathigumpha inscription refers, "He (Kharavela) returns home with rich trophies of Anga and Magadha together with the recovery (Padehara) of some Kalinga heirlooms and the statue or foot marks (the detail is damaged) of the first Jina which had been carried away by King Nanda". R.D.Banerji (24) in his note on the Hathigumpha inscription of Kharavela almost agrees to the same view.

There is varied and non-uniform of opinion among the scholars in the identification of this Kalinga Jina, as there is the only one reference to it to be found in Hathigumpha inscription of Kharavela.

Most of the authors including N.K.Sahu, Rajaguru and many other claims the Kalinga Jina to be identified with the first Thithankar Rasbharath and his image was very likely installed at Petunia, the capital of Kalinga at the time of the fiction of this Kalinga Jina, as there is the only one reference to it to be found in Hathigumpha inscription of Kharavela.

On Mahapadmananda's conquest, N.K.Sahu said, that in the 4th century B.C. Kalinga was famous for Jaina religion and culture and the Kalinga Jina which was famous for Jaina religion and culture and

the Kalinga Jina which was being worshipped there by that time as a State deity was considered to be the embodiment of national honour and prestige. (25)

In the 8th regal year Kharavela led an expedition to Mathura to protect the Jaina stronghold of the place from the invasion of Yavanas. After successful completion of the mission, Kharavela returned back to Kalinga with a sampling of the Kalpa tree burdened with foliage. His great army with vast number of elephants, horses and chariots made a majestic procession and carried the 'Kalpa tree' towards home, Kalinga. After reaching the capital the Emperor distributed the spoils of victory to all households and religious orders. N.K.Sahu associates this tree to Kevala tree of Rsabhanratha. He further points out from the inscription that in the 11th year of his reign Kharavela reclaimed the city of Pithunda, which was once the capital of Kalinga. In the course of the work, he cultivated the land with plough drawn by Asses. This has drawn many scholars with various explanations. The use of Asses instead of bullocks/bulls for drawing ploughs is perhaps associated with the fact that Kharavela was a devotee of Rsabhanath. Bull, has been spiritually associated with the representation of Rsabhanatha. In addition to this argument, the Jain temple on the crest of Khandagiri is dedicated to Rsabharatha and a marble image of the said Tirthankara is under worship in the temple. Of all the Tirthankara depicted in the cave of Khandagiri, Rsabhanatha seems to have found prominent place.

C.J.Saha has given his opinion as to why and how the Kalinga Jina name appeared. He wrote, "At first sight it seems strange why this image is called the Jina of Kalinga. It does not refer to any Tirthankara whose life history was connected with Kalinga, but it seems, according to the interpretation of Muni Jina Vijaya, that it is a practice still prevalent to designate the image of a particular Tirthankar after the name of the locality of the establishment. The first Tirthankara (Rsabhadeva) at Satrunjaya for instance is called 'Satranjaya Jina'. Similarly the image at Abu is called 'the Arbuda Jina' and the one at Dhulew (Mewar) is called 'the Dhulew Jina'. Thus it is not necessary that the image must be of Jina associated with Kalinga in his life history. The expression 'the Jina of Kalinga' merely means that the Jaina image was worshipped at Kalinga or at the Kalinga, capital"(26).

### **Other Tirthankaras identified as Kalinga Jina**

The tenth Tirthankar Sitalanatha, born at Bhadrapur has been identified by R.D.Banerji and K.P.Jayaswal (27) elsewhere, to be the Kalinga Jina. It has been postulated that possibly the Bhadrachalam or Bhadrapuram in Kalinga country is the Bhadrapur, birthplace of Sitalanatha. There is another theory that the identification of Bhadrachalam appears to be wrong for Bhadrilpura was the capital of the Malaya Janapada, which is included in the list of 25 countries enumerated in the Jaina literature (28). The Malaya Janapada lay to the immediate south of Nalanda and its capital has been identified with Bhadiya, a village in the Hazaribag district. Many Jaina images have been discovered at this spot (29).

The second Tirthankar, Ajitanatha has also been identified with Kalinga Jina. As Ajitanatha is spiritually related to elephant and Kalinga at one time was famous for elephants was the basis behind. (30).

The eleventh Tirthankar, Sreyamanatha is also associated with Kalinga, as his birth place was Simhapura the capital of the Kalinga country it is mentioned in the Mahavastu.

There is another possibility that the eighteenth Tirthankar, Aranatha is said to have received his first alms in the city of Rajpura, which according to Mahabharata was the metropolis of Kalinga.

On the other hand, A.C.Mittal (31) concluded that Mahavira, the 24th Tirthankar to be the Kalinga Jina. Mahavira had visited Kalinga country in the duration of his penances in the eleventh year and is said to have suffered great pains there. He was then revered in the northeastern Janapada and also in Magadha. It was probably the people of Kalinga after his demise, realised him and his preachings and made loft image of his for the purpose of worship.

Pt. Nilakantha Das (32) has identified the Kalinga Jina with earlier rupas of Jagannath.

T.N. Ramachandran (33), followed by K.C. Panigrahi (34) and N.K. Sahu (35) and many others have studied the sculptors on the panels of Khandagiri to locate the worship of Kalinga Jina. It was inconclusive.

N.K. Sahu wrote (36), "It may be said that Asoka, who was famous for his tolerant attitude towards all religious, failed to restore the image of Kalinga Jina and respect the religious sentiment of the people of Kalinga. In the 18th century B.C. Kharavela, after subduing Magadha, brought back the Kalinga Jina as vindication of religious tradition and dignity of Kalinga".

Unlike Buddhism, the Jainism hardly spread outside the ancient India. The Buddhism almost disappeared in India during late medieval period, but it revived again in the twentieth century. The Jainism continued to be a living religion throughout the course of history from the time of Parsara, the twenty-third Tirthankar (8th Century B.C.) and the last (twenty-fourth) Tirthankar, Vardhamana Mahavira (6th Century B.C.) till today.

There are reference to the Kalinga-Jina image being carried off by the Nanda King and brought back by Kharavela. T.N. Ramachandran has identified a frieze on the Manlapuri cave, Udayagiri, in Orissa as a representation of worship of the Jina image; the frieze is anigrable to first century B.C. The existence of a Jaina shrine (pasada) as early as an inscription recording the dedication of a pasada-tarana by srvaka proves the middle of the second century B.C. at Mathura named Uttaradaka (37).

Shah (38) wrote, "So far as literary evidence is concerned, we have to weigh it with great caution since available texts of the Jaina canonical works are said to have been finally edited at the second council at Valabhi (Valabhi vacata) which met in the later half of the fifth century A.D. There are a few references to worship of images, relics, and shrines of Arhats (Tirthankars) by gods and men, and those references may be at least as old as Mathura council (which met in the beginning of the fourth century A.D.) and may be even somewhat older. Most of the art evidence obtained in Jaina canonical texts as available today speaks of motifs etc. found in the art of Sunga and Kusana period. But there is reason to believe that attempts were made to worship an image (verily a portrait-statue) of Mahavira, even during his lifetime .....

The original portrait statue was worshipped by the queen of Uddayana, the king of Vitabhaya - Pattana (Roruka?); in the Sindhu-Sauvira region".

### **Jainism and Kalinga**

Jainy, J.L wrote, "Jainism more than any other creed gives absolute freedom to man. Nothing can intervene between the actions, which we do, and fruits thereof. Once done, they become our masters and must fructify. As my independence is great, so my responsibility is co-extensive with it. I can live as I like, but my choice is irrevocable and I cannot forgo the consequence of it. The soul and it alone is directly and necessarily responsible for all that it does" (39).

The popularity of Jainism in its Chaturyama form i.e. Ahimsa (non-violence), Sunrta (truthful speech), Asteya (non-stealing) and Aparigraha (renouncing of all illusory objects) was prevalent in northern and eastern India since the time of Parsvanatha.

Mahavir added Brahmacharya (chastity) as another separate vow to the existing above four.

Pt. Nilakantha Das studied the subject of Jainism in Kalinga. He wrote, "Then again some other traits may be observed even in the present Oriya language pointing to the fact that this land of Kalinga and its neighbouring tracts still possess some distinctively linguistic traces which exclusively indicate very ancient connection of these tracts with Mediterranean regions of Egypt, Crete, and Babylon etc. This connection may therefore, be safely presumed to have been by sea routes, for those linguistic expressions are exclusively found in Kalinga coast and its adjacent land and not elsewhere in India. Below are given a few instances" (40).



## Jina

The Sanskrit word Jaina came from Jina (with cerebral 'n'), which is a word of the Oriya or ancient Kalinga Prakrt exclusively. It comes from Sumerian 'Zi' (41), which is the same as Indian Jina. From the same root through Jaina practice comes also Sanskrit root Ji (to conquer) which is Oriya root Jin (to conquer). Hence the original word is Jina (meaning conqueror) from which later times comes the Sanskrit words, Jina and Jaina. In Oriya also Jina means conquered or conquering. Significant it is that in other Indian Aryan languages this Oriya 'Jin' becomes 'jit' and Sanskrit Jaina cannot be derived from that jit.

Let us first think of the scientific or the rationalistic religion prevailing in the ancient world. It is Jainism. It is based on experience, observation and inference. It is based on soul, more correctly the soul in control of the matter. It began from the individual 'life principle' which is called 'Ji' in Sumer some five thousand or more years ago. This 'Ji' it has been said, is Sanskrit 'Jiva' (Soul). 'Ajiva' (matter) was what was not 'Jiva.'

Jainy (42) further pointed out that to have a clear comprehension of this unique Jaina religion which was the only rationalistic religion, the world ever thought of, the following will be useful:

The fundamental principles of Jainism as following,

- I. "Man's personality is dual, material and spiritual (43). The duality of the dead matter and the living principle, which animates the human body, is evident. There may be differences as to the nature of it; but as to the fact of the duality there cannot be any question. This is in striking contrast with the Hindu doctrine of Brahman, or one, soul that is all and in all.
- II. Man is not perfect. He can improve, i.e., he can advance in the direction of perfection. The human soul can attain perfection. In its perfect condition the soul enjoys its true and eternal character, whereof the characteristic is the four infinities; infinite perception or faith; infinite knowledge; infinite power; and infinite bliss.
- III. By his spiritual nature man can and must control his material nature. It is only after the entire subjugation of matter that the soul attains perfection, freedom and happiness (44).

It is such a free and happy soul that is called Jainina (Conqueror) or Tirthankara (Guide) (45).

- IV. The last basic principle of Jainism is this: Man himself, and he alone, is responsible for all that is good or bad in his life (46)."

Jainism, more than any other creed, gives absolute religious independence and freedom to man. Nothing can intervene between the actions which we do and the fruits thereof. Once done, they become our masters and must fructify. As my independence is great, so my responsibility is co-extensive with it. I can live, as I like; but my choice is irrevocable, and I cannot escape the consequences of it. This principle distinguishes Jainism from other religions e.g., Christianity, Mohammedanism, Hinduism. No God or His prophet or deputy or beloved, can interfere with human life. The soul and it alone, is directly and necessarily responsible for all that it does."

As to the ancientness of the Jaina religion, its original connection with the Sumerian 'Ji' is significant. Dr.H.R.Hall also discerns Jaina traits in Sumerian statues of practically the same ancient period (47). In Pre-Rg Vedic India, there is no doubt that the Jaina religion was the prevalent religion among the cultured Dravidians from whom the Indian Vratyas as well as later on the Aryans themselves got all incentives to the highly philosophic aspect of their own religion. It is a well-known fact that all over India, Jainas were the only people to know this aspect of human culture before the Aryans came. They were gradually driven to the south and the east. Jaina religion was their philosophic religion; the Jaina practice was prevailing prominently in Videha and such other regions in the east. It is well known how these practices developed. The highest Aryan philosophy of unattachment and non-violence was an essential part of Jainism. From these also developed as a matter of self preservation, the great tradition of twenty four Tirthankaras of the

Jains beginning with Rshabhanatha, who is but another name for Aryan Surya, called in the Rg Veda the, 28 Atman or the soul of all that moves and all that stands (48). But the Vedic ceremonials and customs, i.e., sacrifices and the caste, on the other hand, went on increasing in spite of all philosophical influences of the Jainas even in those Eastern regions, still affecting seriously the Jaina practices there. So in the same regions also came the great Jaina reformer Sakyamuni, the Buddha who followed in practice the middle path, a path or way between austerity and enjoyment. These Buddhists, too, soon developed, in imitation, twenty-four Buddhas including one coming Buddha - the Maitraya Buddha.

But Kalinga region, i.e., the region of present Puri, was the seat of the very quintessence of Jainism - the very essence of the philosophy quoted above as this Kalinga, as I (Pt. Nilakantha Das) have said, was colonised by non-Aryans specially by sea and by the Aryans by land both from west and North (49). It is noteworthy, however, that besides Purusha and Purusottoma, the word like Kaivalya is still used in the Oriya language and literature today (50).

Person or Purusha is used in the Rg Veda to mean man. Even in Purushasukta (53), the word Purusha represents a great giant who is sacrificed to produce the entire universe. This undoubtedly contains the physical comprehension of the Jainas who sublimated the idea of individual Purusha to the Purusha universal. The process of this sublimation or self-elevation has been elsewhere described in connection with Purusottama or Jagannatha (51). But certain it is that the conception is not originally Rg.Vedic. For, there is practically no philosophy in the Rig Veda (52). All philosophy in the early Vedic culture came from the Jaina religion.

The chapter is based on the writings of Pt. Nilakantha Das (1959).

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## CAITYA-VRKSAS OR TREE COGNIZANCE AND YAKSI IN JAIN TIRTHANKARAS

The tribal culture in general show high reverence to trees, still seen from practice of sparing trees of economic importance in 'slash and burn' cultivation. In the religious ceremonies of tribal culture some specific species of trees and leaves find the place. Mango, Jambolinum, Sala tree leaves and branches including that of Simbli are used to prepare pendals for marriage and festivals. Mango and Jambolinum branches are used to initiate construction of new houses and marriage platforms and which is a sign of auspiciousness by tribal and non-tribal in Koraput district of Orissa.

A list of Caitya tree of the 24 Tirthankaras of the avasarpini era in the Bharata Ksetra is given below.

The Caitya-Vrksas of 24 Jinas is given as following,

Sl. No.	Tirthankara	Digambaras
1.	Rsabhanatha	Nyagrodha
2.	Ajitanatha	Saptaparna or Sala ( Shorea robusta)
3.	Sambhavanatha	Sala (Shorea robusta) or Pyasla
4.	Abhinandana	Sarala or Priyangu (Panicum italicum)
5.	Sumatinatha	Priyangu or Sala
6.	Padmaprabha	Priyangu or Chatra
7.	Suparsvanatha	Sirisa (Acacia sirisha)
8.	Candraprabha	Naga
9.	Puspadanta	Aksa or Sali
10.	Sitalanatha	Dhuli or Priyangu
11.	Sreyamsanatha	Palasa or Tanduka
12.	Vasupujya	Tenduva or Patala
13.	Vimalanatha	Patala or Jambu (Eugenia jamboli nai)
14.	Anantanatha	Asvatha or Asoka
15.	Dharmanatha	Dadhiparna (Cletoria ternatia)
16.	Santinatha	Nandi (Cedrela toona)
17.	Kunthunatha	Tilaka
18.	Aranatha	Amra
19.	Mallinatha	Asoka
20.	Munisuvrata	Campaka (Michelia campaka)
21.	Naminatha	Bakula (Mimusops elengi)
22.	Neminatha	Mesarsnga or Vetasa
23.	Parsvanatha	Dhataki (Grislea tomentosa)

## 24. Mahavira Sala (Shorea robusta)

The tree worship was common since ancient times in India, which is reflected in Vedas. The spirits dwelling in the trees were Nagas, Yaksas, Gandharvas, Bhuts etc (1) and approachable without complex rituals.

Ramachandran wrote, "Every Tirthankara received Kevalajnana (supreme knowledge) while meditating under a tree. Such a tree, called Caitya-vrksa, was associated with the Kevalajnana of each Tirthankara, is specified in the texts of both the Jaina sects, and also is represented in iconography of each Tirthankara sitting under the particular tree associated with his Kevelajanana. In later course, it seems that, when the asta-mahapratiha rya common to all Tirthankaras were fixed, it was the Asoka-tree, which came to be represented as the Caitya-vrksa over the heads of all the Jinas. Here it is for the future researchers to verify the fact whether a specific Caitya tree in the old and new ideals of Tirthankaras both in north, south of India existed (2)."

It is the Caityas, with Udyanas (parks and forest-grooves) having Caitya-vrksas in them, which Mahavira is reported to have visited and stayed during his wanderings years.

Buddha was not represented in human form in the earliest Buddhist worships, and the Bodhi-tree attained greater importance in Buddhist art. During the period Jains recorded the Caitya trees of different Tirthankaras. The Caitya trees were of secondary importance to Jainas. In later period the Caitya trees found its place in the sculptures of Tirthankaras. The trees were worshipped by Jainas and Budhists because of their patriarchs obtained enlightenment under shades of such trees. They gave a new meaning to 'Tree-worship.'

Debala Mitra (3) has also listed and identified the Tirthankaras with their cognizances and Yaksinis in the Navamuni and the Barabhuja caves. They are as follows:

The Navamuni cave, Khandagiri, Orissa

SN	Tirthankara	Cognizance	Yaksi
1.	Rsabahae	Bull	Cakresvari
2.	Ajita	Elephant	Rohini
3.	Sambhava	Horse	Prajnapati
4.	Abhinandana (Vaisnavi?)	Monkey	Vajrasrnkhala
5.	Vasupujya	Buffalo	Gandhari (Kumari?)
6.	Parsvanatha	Naga (snake)	Padmavati
7.	Neminatha	Conch	Ambikor or Amra
8.	Parsvanatha	Snake	xx
9.	Rsabhanatha	Bull	xx
10.	Candraprabha	Moon	xx

The Barabhuji Cave, Khandagiri, Orissa

SN	Tirthankara	Cognizance	Yaksi
1.	Rsabhanatha	Bull	Cakresvari
2.	Ajita	Elephant	Rohini
3.	Sambhava	Horse	Duritari or Prajnapati
4.	Abhinandana	Ape	
	Vajrasrnkhala? Kali?		
5.	Sumati	(indistinct)	Purusadatta?
6.	Padmaprabha	Lotus	Manovega?

7. Suparsva	six-petalled flower	Kali?
8. Candraprabha	Moon	Jualini?
9. Puspadanta	Makara	Mahakali or Sutara
10. Sitala	Sri-vatsa	Manavi?
11. Sreyamsa	Rhinoceros	Gouri?
12. Vasupujya	Buffalo	Gandhari?
13. Vimala	Boar	Vairoti?
14. Ananta	Porcupine?	Anantamati?
15. Dharma	Thunderbolt	Manasi
16. Santinatha	Antelope	Mahamanasi? Laksmi? Nirvani?
17. Kunthu	Goat	Jaya or Vijaya?
18. Ara	Fish	Tara
19. Malli	Water-pot	Aparajita
20. Munisurvata	Tortoise	Bahurupini
21. Nami	Blue lotus	Camunda? Brahmani?
22. Nemi	Flower or Disc	Amra
23. Parsva	Naga	Padmavati
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## **LIFE AND TRAVELS OF MAHAVIRA IN KALINGA - PRESENT DAY KORAPUT**

After Parsavanatha, Vardhamana Mahavira held the banner of Jainism as the 24th Tirthankar. He was born at Ksatriyakunda, a village of Vaisali in 599 B.C. His Mahanirvana took place in 527 B.C. at Pava, from that year onwards a new era called 'Mahanirvana-samvat' or 'Vira nirvana-samvat' or 'Jina-Kala' commenced. Thereafter he was entitled as Jina or Arhata, and traveled to several countries for preaching of Jainism and Ahimsa. He is credited for consolidating Jaina organisation, which sustained and continued for twenty-five centuries.

He is known from Buddhist records as Niganatha Nataputta; where it is said that Mahavira was the leader of the Niganatha sect.

### **Wandering Twelve years in the Life of Mahavira**

At the age of thirty Mahavira became an ascetic and wandered for twelve years. At the end of this period he attained omniscience and became a teacher at the age of 42 years.

There are Jaina sources, which depict his wandering life in details for those twelve years. But of Mahavira's life as a teacher for nearly thirty years until his death at the age of 72, the sources are reticent.

The Jaina literature speak that Mahavira visited Vaisali, Vamja-grama, Mithila, Bhadraka, Alabhika etc. He passed away, in one dark fortnight of the pious month of Kartika (1) at Pava in the Kingdom of Raja Hastipala. During these auspicious tours, he used to spend chaturmasya (four months of the rainy season) in different years in different places, such as Champa, Pustigrama, Hasti-grama, Vaisali, Vamijagrama, Rajgruha and Nalanda, Mithila, Alabhika, Panitabhumi, Sravasti and Pava, as has been described in Kalpa-sutra.

Bhagabati Sutra and Kalpa Sutra have enumerated the places visited by Mahavira during his ascetic life, but they do not tally. The Avasyaka Niryukti, the Avasyaka Churni, the Avasyaka bhashya, the Avasyaka Tika, the Kalpa Sutra Yika and the Mahavira Charitras written by Nemi Chandra, Guna Chandra and Hema Chandra give on Mahavira's chronological succession itinerary.(2)

A.K. Roy wrote, "We have some details of Mahavira's itinerary during the twelve years that he roamed about in eastern India before he reached the state of omniscience. Mahavira's life during these twelve years was spent in great difficulties. Sometimes the villagers took him for a thief. Sometimes he and Goshala, his companion for six or seven years was suspected to be spies. The details of his journeys during these twelve years are given in Jainadasa's Churni to the Avasyaka Sutra. This Churni according to Schubring cannot be dated earlier than the 7th century A.D., but it is generally taken to be more or less reliable.

Within a few days renunciation of the world, Mahavira went to a village called Kummara. He stood there in meditation for sometime. One cow-herder took him to be a thief and wanted to injure him, and Mahavira left the village. He then spent the first rainy season of his ascetic life in Atthiyagama.

During the second year, Mahavira was crossing the river Suvannakula, and his garment got caught in the thorns on the bank of river. From this then onwards he remained without clothes. Mahavira passed his second rainy season in Nalanda near Rajagriha in a weaver's shed, where Makkhali Goshala became his companion. They both left for Kollaga. The third rainy season, Mahavira and Goshala stayed in Campa.

While Mahavira and Goshala were traveling through Coraga Sannivesa where they were suspected to be hostile spies, and placed into a well. However, two female followers of Parshva who helped out release recognized them. They then moved to Pithicampa and passed the fourth rainy season.

Goshala and Mahavira had their next year ascetic lives that were narrated as very difficult. Goshala was in habit to mock at people and therefore was beaten up by them many times. They traveled to

Ladha (south-west Bengal) in this year and were badly treated by the Lodha people. They then spent their fifth rainy season in Bhaddiya.

In their travels in this year the two were as spies at a place called Kuviya Sannivesa. They were released by the intervention of two sisters named Vijaya and Pragalbha. Since then Goshala preferred to move alone and left the company of Mahavira, saying that since he was made to bear insults every now and then. However, but after about six months, when Mahavira was in Salisisyagama, Goshala joined him again. They passed their sixth rainy season in Bhaddiya.

The rainy season was in Alabhiya. In the next year the people for his mocking habit again torched Goshala. While the two were in Lohaggala, a place described as the capital of king Jiyasattu, the royal servants took them to be enemy spies and tied them up. Uppala who had come there from Atthiyagama then set them free. The eighth rainy season passed by Mahavira and Goshala in Rayagiha (Rajagriha).

Mahavira and Goshala from Rajagriha proceeded to Ladha and traveled in Vajjabhumi and Subbbabhumi where Mahavira had to undergo all sorts of torture. These are described in detail in the Acharonga Sutra. (3)"

Roy further wrote "He traveled in the pathless country of the Ladhas in Vajjabhumi and Subbbabhumi; he used their miserable beds and miserable seats. In Ladha, many dangers happened to him. Many natives attacked him. Even in the faithful part of the rough country the dogs bit him, ran at him. Few people kept off the attacking, biting dogs. Striking the monk, they cried 'Chhuchhu' and made the dogs. Striking the monk, they cried inhabitants. Many other mendicants, eating rough food in Vajjabhumi, and carrying about a strong pole or a stalk (to keep off the dogs), lived there. Even thus armed they were bitten by the dogs, torn by the dogs. It is difficult to travel in Ladha".

They passed the ninth rainy season in this country.

In the tenth year while in Siddhatthapura, Goshala finally severed all connections with Mahavira, and went to Savatthi alone. Mahavira then traveled alone for the rest of the year and passed his tenth rainy season in Savatthi. The rainy season why they part is not clear, some say perhaps the Goshala did not care much for chastity and this Mahavira did not like. In the Sutrakritanga a statement which Goshala, made to Ardraka, a disciple of Mahavira was, "As your Law makes it no sin for Mahavira to surround himself by a crowd of disciples, so according to our law and ascetic, who lives alone and single, commits no sin if he uses cold water, eats seeds, accepts things prepared for him, and has intercourse with women"

Goshala spent his last days of his life in Shravasti in the house of potter woman named Halahala.

It was possibly after seeing this sort of behaviour that Mahavira thought it prudent to make the vow of brahmacharya as one of the necessary conditions for monk hood, and was one of the four vows of Parshva.

The eleventh year of Mahavira again was one of his most difficult years as usual. At Tosali he was taken for a robber and beaten hard. He then traveled to Mosali where he was arrested for a robber but was released by the king's court. Again when he went back to Tosali, the people tried to hang him where a Tosali Kshatriya rescued him. The whole of the year was a period of torture and humiliation. He passed his eleventh rainy season in Vesali.

Mahavira passed his twelfth rainy season in Campa, comparatively a peaceful year.

Mahavira from Campa reached at Jambhiyagama, and then traveled to Mendhiyagama. He then proceeded to Chammanigama where a cow herder is said to have thrust iron nails into his ears. Mahavira went to Majjhima Pava in this injured status where the nails were removed from his ears. He again traveled towards Jambhiyagama. On where the northern bank of the river Ujjuvaliya, under a Sala tree, in the north-east of Veyavatta shrine, after a period of 12 years, 6 months and 15



days, Mahavira attained omniscience (kevala) on the bright tenth day of Vaishakha. It was the farm of the Samaga family.

After Mahavira attained kevala, a samavarsana (religious conference) was called on the bank of the river Ujjuvaliya, and it is said that the first preaching of Mahavira remained unsuccessful. Then after traversing twelve yojanas, Mahavira, is said to have returned to Majjhima Pava, Here in the garden of Mahasena the second samavarsana was convened. After a long discussion on various religious and philosophic points, Mahavira ordained eleven learned Brahmanas (4).

These eleven Brahmanas later become the eleven ganaharas (ganadharas) of Mahavira. Nine of them died before Mahavira and only two of them Indabhui Goyama (Indrabhuti Gautama) and Suhamma (Sudharman) survived him.

The Jaina rules prescribe that during eight months of the summer and winter seasons a monk stay in a village for one night only, and in a town for not more than five nights. During the four months of the rainy season he should stay at one place. The places where Mahavira spent his forty-two rainy seasons are given in the Kalpa Sutra. These were as follows:

**As per Kalpa Sutra      Proposed present places**

1. Atthiyaggama                      Antagaon of Koraput  
- the first rainy season
2. Campa and Pitthcamapa              Champa of Mayurbhanj and  
Pitaiegumpa of Koraput - 3
3. Vesali and Vaniyagama      Bansuli and Bayagaon of Koraput -12
4. Rayagiha and Nalanda      Rayagada of Koraput -14
5. Mithila                              - 6
6. Bhaddiya                              (Bhadra) of North Orissa - 2
7. Alabhiya                              - 1
8. Paniyabhumi                      Masunidesa, Phampuni in Koraput - 1
9. Savatthi                              Sarvati in Nandapur of Koraput - 1
10. In the town of Pava in the office - 1

Clerk of king Hattivala (This was his last rainy season)

----- 42

The area, which Mahavira covered during his ascetic life of 42 years, i.e. from the time he left home and until his death, was roughly Bihar, a part of western and northern Bengal and some parts of eastern Uttar Pradesh. Tosali is also mentioned in some works as a place to which Mahavira went. If this Tosali was in Orissa then Mahavira had gone to the region also. (5 )

With reference to wandering years of Mahavira, S.N. Rajaguru wrote (6), "According to some scholars as pointed out that Panitabhumi is a synonym of Paniya-bhumi or Nagaloka, the present Nagapura. He further continues that as per some old records it is called Bhogapura, and identified with the modern Bastar of Madhya Pradesh and Kalahandi of Orissa."

Rajaguru continued, "According to Bhagabati sutra, Bhagawan Mahavira started his earliest preaching of Dharma at Nalanda, Rajagruha, Paniya-bhumi, Kumar-grama and Siddhartha-gram where eleven of his disciples called Gunadharas (teachers) have controlled the seven religious centers of the Nirgranthas.

Unfortunately, the identification of Paniya-bhumi, Kurma-grama and Siddhartha-grama is still hidden under obscurity. We have stated above that Paniya-bhumi may be referred to Naga-loka or Bhogapur of Bastar and Kalahandi where the Kings of Naga dynasty ruled in the medieval age.

According to Bhagavati-sutra, Bhagawan Mahavira halted at Paniya-bhumi (or Phaniniya-bhumi) for six years being associated with Acarya Gosala.

From there they both started for Kurma-grama and Siddhartha-grama where they met a yogi named Vesayana who was then practising yoga by looking at the hot rays of the sun and raising both arms upward. It is curious to note that similar type of practising yoga was popular in this land (Orissa). In this context we may cite the following verse from a copper-plate inscription of Madhyamaraja (C. 7th century A.D.) of Sailobhava dynasty of Kongada that extended from the Mahanadi up to the Mahendra Hill:-

*Kecid van'dhamrgena sardha vicaran stamtam sthitirlilaya Kecid dagdha mukha sahasra kiranayajvalavali premkhinah, Kecid valkalinastathajinadharah kecijjata dharinah Nanarupadhara stapantimunayoh divyaspada kankhinah*

From the second line of this verse it is understood that some yogis or munis used to practise yoga (penance) by looking at the hot rays of the sun. Evidently this type of penance was popular in this region of Kongada and Kalinga. Thus, Bhagawan Mahavira met the yogi Vesayana in Siddhartha-grama at the moment when he was in the yogic pose by staring at the sun, as is described in the Bhagavati-sutra. Probably, Mahavira's object of visiting Siddhartha-grama was to learn that yoga-system which Vesayana used to practice. It is said that Bhagawan Mahavira used to perform yoga sadhana by standing upon heated rocks under the burning mid-day-sun during the month of Jyestha (May).

At Siddhartha-grama, it is said that Acarya Gosala violated some rules, adopted by Mahavira and started a new creed under the name Ajivaka. Some Buddhist works claim that the religion of Gosala was different from Jainism. But, actually the Ajivaka and Niragranthas embraced the same religion although we notice a slight difference in their cult. According to the latter, Bhagawan Mahavira is the real successor of Parsvanatha, after 300 years (7).

Now, we have to identify the Siddhartha-grama where the Ajivaka sect of the Jainas was formed. From Allahabad Inscription of Samudra Gupta (4th century A.D.) we know that his southern expedition was started from Uttarapatha through Kosala (Dakshina-Kosala) and Mahakantara or the modern Kalahandi (8), to arrive at the Mahendragiri in Ganjam district, which was then the center of Kalinga rastra. In this region he subjugated some petty kings of Devarastra, Kusthalapura, Erandapalli, Pistapura, etc. The ancient track through which Bhagawan Mahavira traveled from Paniniya-bhumi (Naga-loka or Bhogapura) to Kurma-grama and Siddhartha-grama is most probably the same road on which Samudra Gupta marched to Kalinga. Fortunately, we get the name of Siddhartaka-grama in some copperplate inscriptions of the early Ganga Kings of Kalinga. In Achyutapuram plates of Indravarman (9) (C.580 A.D.), it is stated that in Siddharthaka-grama of Varaha-Brahmana named Durgasvamin. Indravarman issued this grant in Ganga-era 87 (A.D. 585). 108 years after this, Devendravarman donated another Hala of land in the same village of Siddhartaka-grama of Varaha-Varttini to learned Brahmana named Tamparasarman Diksita who resided Erandapalli. It is recorded in Siddhantam plates of Ganga-era 196 (A.D. 694) (10). The plates were discovered from a village called Siddhantam near a mile or two from Srikurmam in Srikakulam district of Andhra Pradesh. G.Ramadas, while editing that inscription, has correctly identified the village of Siddharthaka with the modern village of Siddhantam; and that of Erandapalli with Aindamvalasa, situated at the railway station of Srikakulam. Matrucandra of Apurvanata-vamsa's son who also belonged to Erandapalli was the writer of the grant (11).

In the Ganga-era 87 and 196 the ancient name of Siddhartha-grama was slightly changed to Siddharthaka-grama while in Masunika grant of Devendra varman of Ganga-era 306 (12) and in Bangalore plates of Devendravarman (13), the same village of the district of Varahavarttin is called by the name Sidhata. At present, it is called Sidhantam. So in course of about fourteen hundred years the name of Siddharthaka-grama was converted into Siddhantam and there is little doubt that the same village in the time of Mahavira was called Siddhartha-grama. Probably it was named in

honour of Mahavira's father, Siddhartha, as in commemoration of Mahavira-Vardhamana one of the cities of Kalinga was named Vardhamanapura in the time of the Mathara Kings of Kalinga. That Siddhartha-grama, near Srikurma or the ancient Kurma-grama, was a center of religious culture where the yogis like Vesayana of the time of Mahavira resided. But, in the early medieval age when the revival of Brahmanism took place in the Ganga regime the same locality was converted to a center of Vedic culture.

Kalinga is again referred to in the times of Mahavira. The Avasyaka (14) Nirukti mentions two visits of Mahavira to Toshali in the eleventh year of his monkship. On both the visits he had to meet very hardships at Toshali. On one occasion he was taken to be a robber and hit hard; in the other occasion he was about to be hanged, but, however, with the timely interference of Toshali Kshatriyas he was rescued. Vyavahara Bhasya also confirms the visit of Mahavira to Toshali. The Avasyaka Sutra (15) also confirms the visit of Mahavira to Kalinga and speaks that the King of Kalinga was a friend (or relation) of his father (Mahavira). The Jaina Harivamsa Purna (16) says that Mahavira's visit to Kalinga was in connection with propagation of his faith."

Mahavira lived and preached in Kalinga. The Jaina monuments in Orissa, Chhattisgarh and Andhra Pradesh and the literature and epigraphic evidence points to geographical locations of his travel. The Orissa Jaina monuments in North Orissa has trend of being associated to river beds and it can be classified into three major sites. More than 35 important Jaina sites are located around Mahanadi and its basin in Puri, Khurda, Cuttack and JagatSingpur districts. the other is Baitarani river bed between Keonjhar and Mayurbhanj districts and the third one is Subarnarekha river and river Budhabalanga which is the Balasore district in Orissa and has more than 10 important Jaina sites. Down South is the Koraput district, between Kolab and Indravati rivers is another major Jaina sites location.

In the present study we are inclined to believe the Subbahbhumi of Mahavira period may be the present day Singhabhum of present Jharkhand State and the Vajjabhumi is the Birbhum of Bengal; Ladhas are the present day ill famous tribe called Oldham of Bengal and North Orissa.

Tosali may be identified to modern north Orissa Tosali region and there is no dispute to the location.

The above writings, do suggest and we are too with evidence that most of the places named with reference to Mahavira's travel are in eastern part of India that was former Kalinga.

In the present work we identify Paniyabhumi to present day Phampuni (in Koraput district); the same area in 9th, 10th century as per K.A.N. Sastri was the Masunidesa, described in Chola literature as to be country of snakes (17). He had cited it with reference to Nagavamsodbhav kings of Rajapura plates and victory of Cholas over Chhakra-kote. The Phampuni area is well known for ancient Jaina culture where delapidated Jaina idols and monuments are still witnessed.

The Pitaiegumpa, close to Koraput town is a well-known natural cave on hill; its entry point is now partly closed by large stone slabs. Villagers close to Pitaiegumpa claim that inside the cave it runs deep and wide, and they are aware of a large pond with water in it. The day (one of the author) had tried to explore the cave we found a Bengal tigress with cubs sleeping close to the entry and we luckily returned safe. This is one of the old seats of Jainas; where Jhodia Poraja people live and worship since centuries. The Jhodia Poraja tribe priests are called Jani and the chief priest of Puki village offers puja here. The Jaina literature has mentioned Champa and Mendhagam. The Campa may be the Champa village located near by on hills, the village Mendhagam as mentioned be still a village with the same name and is inhabited by Jhodia Poraja people in the same region. Mendhagam is about seven kilometers from NH43 road, and is in-between Koraput and Jeypore town. The village is located on the foothills of hills and known to have caves where too Jhodia Jani priests worship. With regard to Champa we have suggested two possible sites one in Koraput and the other in Mayurbhanj district which is also a well known Jaina site of past.

We are also inclined to believe that Balia village located on the bank of river Satinadi in Jeypore (Koraput) is the Ujjuvalia as mentioned, Atthiya agganma is the Anta gana village close by; and this is located west of Jeypore and close to it is also the Phampuni village. The whole area is known by name from past as Jainnagar or Jainagar as said before.

We identify the Majjhima Pava as present day Majjhima gauri of Rayagada of undivided Koraput district. It is the most widely known and oldest shrine of Kalinga, which is still the attraction for devotees around 300kms radius. People in very large number come to pay their promises. It is now a deity of 'Sakti' cult and thus it got 'Gouri' name suffixed.

The Vesali may be present day Bansuli (Koraput) near Kotpad, a famous Jaina pitha to the local Bhattra tribal people here, where as Sarvati is the Sarvati of Nandapur (Kornel, 1999)(18). There lived at Sarvati historically well-known and famous Sisa family who were the head priest of erstwhile Nadapur King's 'Bali' celebrations. The Nandapur Bali is the 'Mula bali', so the Sarvati Sisa family has significant role. It is mentioned as Hatasisa in Jain literature. In this context let us mention the writing of Hanumantha Rao, who mentioned, "Probably therefore, Mahavir hoped that his doctrine would receive a warmer welcome in Kalinga and decided to preach it there. He left Sravasti, visited Hatasisa, which had bad relations with Kalingadvipa; then he set out for Tosali where from he journeyed to Mosali. On his way back also, Mahavir visited Tosali"(19). Further Kornel (1990) wrote, 'The Eastern end of Nandapur has the chain of high hills, flat over the roof are called 'Kutni mal parbat'. There is a round stone in the shape of 'Kutni' i.e. mortar. It has historical significance and folk stories from time immemorial.

He wrote, "There are three villages, known as Darengba; Sarbati and Nandapur. The Darengba village is as old as Nandapur and Sarbati came later on. The Darengba village has Poroja and Kond house hold which is located on eastern Kutni parbat. The 'Sisa Family' a family of Porojas of Darengba are the traditional royal priests. The Sarbati village has about 84 Poroja (Benaga), 20 Konds, 20 Gadaba and 5 Komar caste house at present.

The Bisna Sisa Poroja family of Darengba are eligible to sow the seeds of paddy, maize, ragi and Suan. They have tradition to sow seeds over the 'Kutni', which has no soil being but a rock, but water is available all through. The Sisa family head comes to Nandapur on 'Holpuda' day and lits fire to official Holpuda of Nandapur Kingdom on Pusparab. The next day he sows the first seeds of rice over the 'Kutni stone'. They seriously believe that if the seeds germinable and grow well luxuriously, then all over the earth the crop prospectus of that year shall be bright if not, it will have poor crop everywhere. Thus the Sisa family has high commitment and responsibility to society and are regarded with respect. After the harvest of the crop over 'Kutni stone', it shall be distributed to Nandapur, Sarbati and Darengba village to mix the sacred seeds with their own. It was an age old custom that the zamindar family of Jeypore to eat on the new year the rice grown on the Kutni only. After sowing of seeds at Kutni, the water from Rani Dudma will be taken to Jeypore to zamindar's house.

Over the Sarbati, on hills there is a large pond with clean water and a water fall. The water fall is called 'Rani Duduma', around the area all water fall are called Duduma probably the word is derived from the sound of the water falls. Near Badpadar which means 'large ground' there is a pond called 'Raja jhola'.

Down the Kutnimal, a large stream of water flows touching the eastern end of the Nandapur village. It is not shallow, but is wide and has clean water, which is being used by the villagers of Nandapur, and now it is diverted towards south by a canal to irrigate lands for cultivation. This stream is called Gangai Sarai (20) also Issani Ganga."

Incidentally, close to Pitaegumpa and Kolaba village is Kachela Jaina shrine is located. It is now lying in ruins. Here is a stone plate, over which childless couple used to dance to be blessed with children. This may have been named after Goshala, Mahavir's companion.

The Ujjuvalia if is the Balia and to its northeast as said is the Vayyavatta it may be present village of Bayagaon; 'Vatta' in local language is plain up-land. This is a Sal tree forest area still today.

Further it is identified that the Kuviya or Coraga Sannivesa as the modern day Chaibassa of Jharakhand and is close to Keonjhar and Mayurbhanj districts of Orissa. The Bhaddiya as mentioned above is the Bhadrak located in Mayurbhanj district. Jambhyagama may be the village Jamunda which has a large collection of Jain idols in Koraput plain land. Kollaga may be Kolaba or the Kachella villages. The river named Suvannakula may be the Subarnarekha flowing in Bhadrak and Balasore district in Orissa. The village Campa can also be the Champa block of Mayurbhanj which has historical Jaina shrines of Podasingdi and others.

This is my opinion based on existing Jain vestiges which remained, uninfluenced land for centuries due to difficult hill terrains, wild beasts, steep rivers, and prevalence of Malaria etc. Asoka the Emperor also could not conquer this invisible land called Atava. More ever most of the ancient names survived for centuries due to deep abiding Indian culture and its respect for heritage and the respect to Sun and Moon who are belived to keep watching for Dharma, is still the tribe believe today.

Most of the early Jaina works do not take much interest in describing the life of Mahavira after he attained omniscience and became a teacher (21). There are, however, scattered references here and there. The Bhagvatisutra is the only early work giving comparatively more details of Mahavira's life both before and after he attained omniscience. The later Jaina writers collected these and other bits of stories about his life and put them in the works called the "Lives of the sixty-tree Supermen." Among these works the most known is the Trishashti-shalakupurusha-charitra of Hemachandra (22). Mahavira's life is given in the tenth book of this work. Since Hemachandra was one of the most learned men among the Jainas, it may be presumed that he has given in his work, only those parts of the myths and legends connected with Mahavira's life, which he found most believable. For Mahavira's life as a teacher after he had attained omniscience and till his death we may follow Hemachandra's work.

The author have suggested the above cited places in relation to Mahavira's travel and with special reference to Kalinga. The subject is open for further research.

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5. Roy, A.K. op. cit. p. 40.
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8. Inscriptions of Orissa, I, pt, ii, p.105.
9. EI, III, pp.127-30ff: Ins. Or., II, pp.24-88 ff.
10. EI, XIII, pp.212-216 ff. Ins.Or. II, pp.81-85. I should note here that the starting point of Ganga- era according to V.V.Mirashi is A.D.498. But, I have calculated it to begin from A.D.626. The correct calculation awaits further scrutiny and discovery.
11. Erandapalli (of Kalinga) is mentioned in the Allahabad inscription of Samudragupta of the 4th century A.D. (vide EII. Vol.III, p.7 ff).
12. JAHRS. XVIII, p.115; EI, XXX, pp.23-28, Ins.Or. II, pp.109-112.

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## **JAINA ORGANISATION AND DISCIPLINE IN KORAPUT**

### **Introduction**

Jaina organisation was well structured since past with grassroots in societies. It remained functional for centuries with discipline followed by all sections of the organisation and sometimes being patronised by Kings and Queens.

The Jaina sangha as organized by Mahavira was known as the Mula Sangha. It is known to have four orders (1). They are

- ☐ Yatis or Sadhus or regular monks
- ☐ Ajjikas or Sadhars or women ascetics
- ☐ Sravakas or lay-worshippers
- ☐ Sravikas or laywomen worshipers

Sangha, Gana, Gachcha, Anvaya and Bali are learning from inscriptions as the name of divisions.

### **Sangha**

Sangha, the Mula Sangha was predominant in Andhra Desa (2). The Mula Sangha came to be divided into a number of branches as Sena, Nandi, Deva and Simha (3). It is known from Sravana Belagola inscription.

The other popular Sanghas were Yaponiya, Gauli and Dravida

Some Scholars think that the Dravid Sangha was identical with the Mula Sangha (4). Somethink that Nandi Sangha is another name for the Yapania Sangha (5). Gauli or Golla is mentioned in the Sravana Belagola inscription as a kingdom in the south.

### **Gana**

The Gana appears to be the principal division of the Sangha. It may be recalled that Mahavira divided his followers into nine Ganas and placed each of them under one of principal disciples, who came to be known as Gandharas.

There is mention of at least nine ganas. They are

- ☐ Kavurigana (6)
- ☐ Valaharigana (7)
- ☐ Kotimaduvagana (8)
- ☐ Baltkaragana (9)
- ☐ Kalumilupagana,
- ☐ Desiagana.
- ☐ Sanagana
- ☐ Kanurgana
- ☐ Simha gana.

Each gana was under an Acarya.

### **Gachcha**

The Gachcha appears to be a sub-division of Gana, Inscriptions mention it after Sangha and Gana. But some scholars hold that in later times Gachcha became almost a synonym of Gana and is called Ekacrya parivarah. It is believed that the Gachchas in the Svetambara sect originated from different

teachers. One of the successors of Gandhara sudharma was Udyotanasuri. The later had 84 disciples, each of whom started a Gachcha (10)

There was no limit on the membership in a Gachcha. In the time of Mahavira there is said to have been Gachcha of 300 members. (11)

The inscriptions record frequent names of four Gachcha (12)

They are

1. Adlakaligachcha (13) - Kauriagachcha (may be village Kauriaguda near Jeypore, Sano Kaudi and Bodo Kaudi villages derived their name from Kauriagachcha )
2. Nandi gachcha (14) - Mehapshana gachcha
3. Pustakagachcha - Papdi gachcha (may be Papadahandi village of Nabarangpur)
4. Sarswatigachcha (15) - Tintrni gachcha

Some authors think that the last two are identical.

### **Kula**

Below the Gana there are Kulas. Each Gana was due to several Kulas

### **Bali**

Each Kula appears to have been sub-divided into Balis. The Jain monks were called Yatis.

### **Yatis**

Sadhus or Tapasvins. There are different orders among them, such as Ksullakas and Kspanokas.

The female ascetics in the Jaina Sangha were called Ajjikas. (16) They generally wear a white sari.

The ascetics led normally itinerant life and feeding houses were founded for them (17). During the rainy season, they lived in the Vasadis or resorted to solitary caves for religious practices.

In the epigraphs Acharya, Muni, Suri, Maladhari, Siddhantadeva, Bhattaraka etc. were at the suffix to the name of each and every Jaina ascetic or monk is seen.

The word 'Bhattaraka' is attached at the suffix of a Jain teacher's name and is frequently come across in the epigraphs. Bhattra a major tribe of Koraput and Bastar districts use the title to their name and also proudly give their introduction.

### **Mula Sangha**

As said above it was the most predominant monastic orders of the Jaina church. It is consisting of the Kandakundanvaya into four sanghas, they are

1. Sena
2. Nandi
3. Deva
4. Simha sanghas

The Mulasangha got split in 8th - 9th centuries.

Council of Venakatatipuri was organised in about A.D. 150, the Digambara of South India played important role to compile their canon. The work thus produced was known as Mahakarmaprakrtiprabhava. It was at this council mulasangha was allowed to breakup into several sub-divisions- Nandi, Sena, Deva, Bhadra etc.

There is a village named Mulasara, in Jeypore block of Koraput district. It is close to Jaina centers of B.Singpur, Chikima and Jaintgiri etc. Mulasara may be Mula sangha of the past era.



It is believed that Jaina Nandi sangha were common through out the area between Kolab River and Indrabati River in the district. The Nandi as suffix to village names are still vogue. There is a long list of villages in the area that carry Nandi suffix. Most of these villages have Lord Siva temples. Few years back the B.Singpur Siva temple was being rebuilt and due to exavacation of the site of the old temple, Jain idols were discovered. It is well documented fact that during up rise of Bhairaba cult such things had happened and B.Singpur is not an exception. This holds good to other Saiva sites in the region too.

So far we have recorded existence of two villages with suffix Gacchas or Gachcha in Koraput district, they are located close to each other and more so placed in inassible locations, interestingly near the capital of Nagavamsi Kings, Chakrakote was close to it. They are Narigachha and Barigachha It may be possible that the names continued to be carried from centuries due to its inaccessible location.

A village with the name Malda in Nandapur may have been due to Padmaprabha- Maladhari, a famous Jaina teacher. Close to the said village Jaina pithas are still found.

### Desigana

The Sangha sub-division is namely ganas. Out of them, Desiya or Desi gana is widely prevalent branch of the Mula-sangha. The epigraphic of Andhra-Karnataka area, the Desi-gana is variously referred to as Desiya, Desiga and Desika. It is frequently referred in eleventh and twelfth century records.

The records of the Govindapai (18) may be right in stating that the country between the Western Ghats (the uplands of the present North Kanara district), the Karnataka country of early and medieval times and Godavari river was known as desa and teachers who settled there, christened their order as the Desigana for the adjective desi is derived from Sanskrit desa which means homeland. In many records of Andhradesa the Desi-gana is referred to as a branch of the Mula-Sangha and the Kundakundanvya, which was the parent church of the Digambara monks of the south.

Kanur or Kranur-gana, next to Desiagana was important order. The following are some of the inscriptions from Western Gangas which speak of Desiya gana.

Inscript	Name of the teacher	Monastic affiliation	Name or followers
Amarapuram Inscrip. ARSIE, (lay disciple of) 1917, No. 43	Bammissetti Bachayya Prabhachandra - Bhattaraka Vhavasenatraividya Chakravartin	Mula Sangha, Desiya gana, Pustaka gaccha, Kunda Kundanvaya Mula Sangha Sena gana	
Tammadahalli ARSIE, 1917, No. 48	Chandraka-Bhattaraka (pupil of ) Charukirti-Bhattaraki	Mula Sangha Desiya-gana	
Amarapura Inscrip. ARSIE 1917, No. 42	Balendu-Maladhari (disciple of ) Tribhuvanakirtiravula	Mula Sangha Desiya-gana Pustaka gachha Kundakondanvaya	
Tadipatri	Meghachandra	Mula Sangha,	

Inscrip. SII. IV, No: 798	(pupil of) Bhanekirtin (pupil of)	Desia gana, Pustakagaccha, Kundakundenvaya	Bahubali
Patavram Inscrip. SII. IXpt, No: 278	Padmaprabha-Maladhari (disciple of ) Viranandi-Siddhanta Chakaravartideva	Mula sangha, Desia gana, Pustaka gocha	
Irungondadeva Chola Inscrip. ARSIE 1917, No: 40	Millisetti (lay disciple of) Balendu Maladhari (disciple of) Tribhuvasakirti- ravula	Mula sangha, Desi gana, Pustakagacchha, Kunda- Kundanvaya	
Peddatumbalam Inscription	Bembisetti (disciple of) Chandrakirti- Bhattasakar)	Mula Sangha, Desigana, Pustaka gacchha, Kinda Kundanvaya	
Peedatumbalam Inscrip.	Ramisetti (disciple of) Padmaprabha- maladhari	Mula sangha Desi gana Pustaka gacchha, Kunda-kundanvaya	
Chippagiri Inscrip.	Nagaladevi (disciple of) Kesanandi-Bhattaraka	Mula sangha Desi gana Kundakundanya	
Kurkyala Inscrip. EA 11, pp 21-30	King Vimaladitya (disciple of ) Trikalayogin- siddhantadeva	Desiagana	

### Kundakundacharya

He was most reputed Jaina teacher, often referred and most Jain monk traces their lineage to him.

Jaina epigraphic describes him the prominent leader of Mula Sangha, the fourth in descent from Bhadrabahu. His predecessors were Guptigupta, Meghanandin and Jinchandra. He founded the Balatkara gana and Sarasvati or Vakra gachcha.

Some of the later epigraphs refer him Padmanandin, Elacharya, etc. The consensus of opinion in that Kundakunda lived in the early part of the 1st Century A.D.

### Simhanandin

He was another eminent exponent in the early history of Jainism. He became the leader of Vakra gaccha, founded by Kundakunda. He was the creator of the Western Ganga Kingdom. The Gangas were related to Ikshavaku and Karvayana gotra. According to tradition Simhanandi gave refugee to two Ikshvaku princes, by name Dadiga and Madhava, and trained them to become kings.

However several Jaina records (19) and works (20) unanimously give the story, thus leaving no doubts in our minds. He was hailed in the later records, '*Gangarajyamam madida Simhanandi-acharya, Ganga-rajya-Samuddharana and Jaina. Samaya - Sudhambhodhi - sampurna oacndraram*. Simhanandin seems to have flourished between A.D 295-350.

A small record from Konadondla (21) village itself supports the fact that Kundakunda lived on the hill near the small village of Konakondla in the Uravakonda taluk of Anantapur district.

Moreover a teacher was popularly known as Tunbalur acharya, as he hailed from the village Tumbaluru (22).

Simahanandin belonged to the Mulasangha, Kundakundanvaya, Kranur gana and Meshapas hana gachcha and was a dweller of the south country,

It can be concluded that Simanandin secured Jainism royal patronage at the hands of the Ganga monarches.

There is another village with the same name, Tumberla is in Papadahandi of Nabarangpur near Indravati river.

### **Ugraditya**

He was from Desianga, Pustaka gachcha, Ponsogavalli-sakha of the Mula Sangha in the line of Kundakunda. His guru was Srinandin and Lalitakirti Acharya was his colleague. He lived at Mount Ramagiri and studied Science. Jain (23) identified present Ramatirthan in the Vizianagaram district to Ramagiri but subsequent studies reported by Ajay M.Sastry confirms to Ramagiri of Koraput district.

Ugraditya was famous for his work, the Kalyanakaraka, a complete and original treatise on the science of medicine (24).

We are also informed in his work that 'by order of his guru, Srinandin, whose feet were worshipped by Vishnuraja Paramesvara, Upgraditya wrote his work, Kalyanakaraka for the good of mankind, on the beautiful hill of Ramagiri.....which was situated in the level plains of Vengi in the Trikalanga country (25). Further it is recorded that in the Hitahita-adhya (i.e. the extra chapter) of his work that he "delivered the discourse on the uselessness of meat diet in the court of SriNripatungavallabha Maharajadhiraja which was adorned by many learned men and baidyas'. Scholars do agree that Vishnuraja Paramesvara with the famous Eastern Chalukya monarch of Vengi, Vishnuvardhan IV (A.D. 762-99), and Nripatungavallabha with the Rastrakuta Amoghavarsha I (A.D. 815-77). Ugraditya thus seem to have lived in A.D. 770-840 (26).

### **Pampa**

He lived in the court of Vemuladava King Arikesarin II (A.D. 930-955) and was his commander of the army. He is known to be the first kandigas poet.

### **Jinavallabha**

He is the younger brother of Pampa. He was disciple of Jayamagonda-Sidhanta- bhattra of Pandaranga balli, Pattega-balli, Desiagana, and Kundakundanavaya.

### **Padmaprabha**

One inscription from the Patasi varam village Anantapur district has brought to the light, an eminent teacher, Padmaprabha. The inscription belongs to the period of Western Chalukya king Somesvara IV. As the Nolamba-Pallva family, Tribhuanamalla Bhogadeva Chola Maharaj was ruling from his head quarters. Henjeru as the learned authors opined is the modern Hemawati in Anantapur district. Padmaprabha Maladharideva was the disciple of Viranandi Sidhanta-Chakravartin, of the Mula-Sangha, Desi gana and Pustaka gachcha was opined.

We are of the opinion that Honjor, which is also called Devta or Dev Honjor of Nandapur in Koraput district is the real location of the above inscription but not as, mentioned by historians in the past. Fact is further supported by finds of a ruined Jaina temples with idols of Rsabhanatha etc. Honjor is inhabited by tribals and people around Devata Honjor still visit the deities on annual festival day. The village Pujari still performs puja twice a week at the place.

Further history supports the fact that Cholas, Western Chalukyas, Eastern Chalukyas, Eastern Gangas, Nagavamsis, and Pallavas came to the district in the past. We are also of the opinion that Doliamba village which is close to Semiliguda may be related to Nollambas. The word Deva is also a south Indian reflection.

It is interesting to note that there is a tribal village named Bhadrasilapadar, on way to Podagada of Umerkote. In the same village there stands one undeciphered inscription written in Sanskrit on a black granite stone plate. It should also be remembered that two well known inscriptions of Nala dynasty were discovered from here. Some claim that it is with reference to Bhadabahu. There is lack of evidence to this hypothesis. It can also be the Bhadraka of Nala lineage and the 'sila' refers to the stone inscription that is mentioned above. The word 'padar' locally means plain ground.

We presume Kanakund Nadi a small river, which is joining Singari Nadi, and then join Telungari river of BhairabSingpur in Koraput district, Orissa is named after Kundakundacharya.

As denoted below there are many towns and villages in Koraput district particularly in Nabarangpur region who are having 'nandi' in the suffix and pronounced as handi. We are of the opinion that this has come of due to their association to Jainas of past; may be sub-sections to Nandi Mulasangha and or Nandi gachcha. These are

Sl. No.	Name of the place	Location detail
1.	Kumarhandi	(Ranigud Reserve Forest, Kolab R.)
2.	Murathandi	(close to Jaur R. which joins Kolab R)
3.	Machhahandi	(close to Jaur R. which Joins Kolab R to Semala)
4.	Karlahandi	(close to NH 43 and Maghigura)
5.	Jamunahandi	(close to NH 43 and Maghigura)
6.	Dhamanahandi	(on NH 43 on way from Kotapad to Jagdalpur)
7.	Narahandi	(close to Dhamanahandi through Guali)
8.	Chatahandi	(on bank of Pandrikundjori Nadi, close to Indrabati R.)
9.	Churahandi	(close to Kora Nandi)
10.	Churahandi II	(bank of Indravati R. near Amabadala)
11.	Churahandi III.	(bank of Indravati R. near Amabadala near Chirma)
12.	Paprahandi	(junction of road to Kalahandi and Umarkote)
13.	Chandahandi	(close to Jhorigon R.F)
14.	Nandahandi	(bank of Indravati R. and close to Nowarangpur)
15.	Nisanhandi	(bank of Indravati R. and close to Nowarangpur)
16.	Borandi or Virandi	(close to Dhamnahandi and Kotapad and Indravati R)
17.	Nirundi	(close to Dhodra of Umarkote)
18.	Katahandi	(closed to Muran R. and Chilamandi)
19.	Chilamandi	(on bank of Muran R.)
20.	Iarahandi	(on bank of Indrabati R near to Semala)
21.	Kalahandi	(name of district, neighbour to Nowarangpur)
22.	Kankadahandi	(near Jamunda village, Jeypore)
23.	Dharnahandi	(near Jamunda village, Jeypore)
24.	Gorahandi	(left bank of Kolab river opposite to Phampuni)
25.	Vejahandi	(Kundra Block)
26.	Perahandi	(close to Balligura, Chikma and Jayantagiri of Jeypore)
27.	Sasahandi	(in between Bariguma and Kotapad located on NH 43 road)
28.	Kurumahandi	(near Jabapadar in Sindinga R.F.)

29. Altahandi (near to Jeypore Putra Nadi)



**Map showing Sana Jiwana, Jiwana, Bayagurha, Salapa, Putra Nadi, Barha Jorhi and Kolab River in Jeypore Area**



**Map of Koraput Showing Chakrakote, Chindiraja Village, Narigachh and Barigachha Village and Muran River**



Map showing Honjor, Nandapur villages and Kolab River in Koraput



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13. EI, VIII p. 177.
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22. Jain, Jyoti Prasad, The Jain sources of the History of Ancient, p. 122.
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24. MAR, 1992 p. 23 See Kalyankaraka, published in Sakhiram Nemichandra series No. 129.
25. Ibid and also see Jain, J.P. op. cit. p. 205.
26. Jain, J.P. op. cit. p. 206.

## THE JAINA DESIAGANA ORGANISATION IN KORAPUT DISTRICT

The tribal people of Jeypore -Nandapur region including Nabarangpur, Rayagada and Mathili call themselves as "Desia loak", where as other population mostly the non-tribal as "Godia loak" is standard reference by them. We are of the opinion that the Godia people refer to Goudia people who came here in the past and are living in the region. In those days may be these two societies were the only known in the region. Even till today the local people are referred as Desia in the region. Some times the word Desia is looked down. We conclude that the reference of Desia to Tribal population in Jeypore-Koraput reference is due to Jaina relevance of the past, which is still carried forward.

With reference to Desia Society, Strumpell (2001) wrote, "The society of indigenous people of the Koraput District, Orissa is called Desia society, literally, the society of the 'country people'. It is the society of the former kingdom of Jeypore. Like in all other parts of India the categories making up Desia society are classified by the Indian administration as either Scheduled Tribes (ST) or Scheduled Castes (SC), i.e. petty hawkers and artisans, or Other Backward Classes (OBC), i.e. people who are ritually superior to the ST, but culturally not different(1) (Pfeffer 2002)".

Pfeffer (1997)(2) and Berger (2000)(3) indicated the importance to understand the Desia society to take into account the interrelationships between tribal, Scheduled Caste and other societies living in the area.

Strumpell (*loc.cit*) said, "Let me briefly summarise the social structure and the system of value-ideas of Desia society. All categories of Desia society have a patrilineal kinship system with patrilocal rule of residence and the same clan names occur in all categories to differentiate between agnates and affines. The total number of clans ("bonso") is eight, but only Dombo, Sundi and Rona use all categories, the other Desia using less than that (Berger 2001) (4). All Desia differentiate between cross and parallel cousins and practice symmetric exchange (Berger *loc.cit*). They share furthermore 'a common life-style, wear the same dress, build their houses in the same style, believe in the same gods and spirits and participate in the same festivals' (Berger *loc.cit*). But according to Pfeffer and Berger, this unity does not imply equality among the different social categories of Desia society. The social relationships within Desia society are hierarchic, but the hierarchy in Koraput is of a different type than the one prevailing in caste society of coastal area, it cannot be discovered in the tribal hills at all. No estate of intellectual ritualists is opposed to the holders of secular power or segregated from the general peasant community' (Pfeffer 1997) (5). The terms expressing status differences are also not the same as those of caste society. Status differences are expressed in the idiom of seniority ordering the different Desia categories internally into senior (boro) and junior (sano) sub-tribes and externally into senior and junior tribes.

Actually, according to Berger, two different levels of hierarchical relationships occur in Koraput. On one level, which Berger calls the 'trans-village' or general level, Desia society has a tripartite structure. On top of the hierarchy on the general level are all those categories of Desia wearing the sacred thread ("poita") and the tulsī-necklace. These are the Rona, i.e. the former militia of the zamindar of Jeypore, the Kumar, i.e. the potters, Goudo, i.e. herdsman, and the Mali and Sundi, the gardeners and liquor distillers respectively (s. *ibid.* 2001). At the bottom end we find the SC of Dombo, Ghasia, Gorua and Koli. All the ST, which is also referred to as Roit or Adibasi indicating their status as original inhabitants and landlords, rank between these two poles. This general hierarchical order can be observed from the rules and norms of intermarriage and commensality. No one of a higher status would accept food from those with a lower status and marriage is only to occur within a status category."

Most of these observations are based from anthropological setup and the Desia country people. The top hierarchy described by Berger is the 'Godia loak'.

Singh with reference to his studies of Jains wrote, "The Desigana, variously known as Deisya, Desiga and Desika in the epigraphs from Sravana-Belgola and other places, emerged as an important monastic order of the Digambare monks (6). An epigraph of 860(7) described Trikalyogisa as belonging to the Pustaka gaccha, Desiya gana of the Mula Sangha. Further references on Desigana are found in the records of the 10th - 11th centuries. The Pustaka gaccha, which important branch of the order, is referenced to in the inscriptions of our period. Govind Pai states that the country between the Western Ghats, the Karnataka country of architect and medieval times and the Godavari river was known as Desi and the members of the Nandi-Sangha who settled in this area called their order as Desigana (8), clearly the word Desi is derived from the Sanskrit desa which means home land. Possibly the monks of the south, for it is frequently referenda to as a branch of the Mula Sangha on Kundkundanvaya, which was the oldest monastic order in Kantanaka".

More reference to Desiagana appears in following works. They appear to have relevance to place in Trikalanga (Koraput-Bastar) thus are described.

### **Viranandi of Desiga Jaina**

Jawaharlal wrote, Nandi Bevuru, now an ordinary village in the Harapanchalli taluk, was a famous stronghold of the Jaina faith which attracted even members of the royal family and officers of state. In this place was residing in the 11th century A.D. a renowned Jaina teacher familiarly known as the Ashtopavasi Bhalara or 'the preceptor of eight fasts.' The temple constructed by this teacher at Behuru (modern Nandi Bevuru) was recipient of a gift of extensive land from the chief Jagadekamalla Nolamba Brahmadhiraja was a member of the Nolamba-Pallava royal family and governor of the region. The local officials and the Brahmapa representatives of the locality readily accorded their assent to this religious transaction. Another member of the distinguished royal house, who held the chief of Kogali Nadu by name Ghattiyarasa Iriva-Nolamba Narasimghadeva, caused to be constructed a Dehara or sacred abode (9) in the same place and bestowed it to the teacher. This teacher from the Mula Samgha, Desiga gana, and Pustaka gachchha and seems to have had a disciple named Viranandi. The epigraph (10) furnishing this information is dated in A.D. 1054 in the reign of the Western Chalukya king Somesvaral.

Near Kotpad of Koraput district there is a village called "Virahandi", it houses one famous Siva temple, and possibility this is over a Jaina monument.

### **Balendu Maladhari of Desi Yagana and Nishidhi Memorial**

At Amarapuram in the 13th century A. D. came into being a magnificent temple dedicated to the god Prasanna Parsvadeva that was named Brahma Jinalaya. Balendu Maladharideva, senior pupil of Tribhuvanakirt Ravula, who belonged to the Mula Samgha, Kodakundanvaya, Desiyagana, Pustaka gachchha and Ingalesvara bali, was responsible for the creation of the holy structure. (11). At this time the region was under the administration of the Nolamba-Pallava chief Irungola II who was a patron and follower of the Jaina religion. The record furnishing this information is dated in A. D. 1278. Balendu Maladhari was influential preceptor and he also figures in others records of tract.

Amarapuram contains a good number of Nishidhi memorials one of which (12) refers to the teacher Prabhachandar Bhattaraka of Ingalesvara Bali of the Mula Samgha, etc. Another celebrates the demise of the preceptor Bhavasena Traividy chakravarti who was a terror to the disputants and belonged to the Mula Samgha, Sena gana (13).

We are inclined to put forth the present and still continuing the culture of Nishidhi memorials among Jhodia Porajas, where memorial pillar is constructed for women members only. Nisadhi are small stone plates placed vertically on the ground after death of women members only, they can be

seen in rows in a village or it can also be in a given crowded place. We have seen the Nisadhi memorials close to the Jhodia villages spread all over Koraput.

### **Nolamba Pallava's Henjeru and Devta Honjore of Koraput**

The preceptor Padmaprabha Maldhari was constantly engaged in contemplating the supreme truth which is immutable boundless and self-existent. Two epigraphs give the following details of date: Saka 1107, Visvavasu, Phalguna su. 4, Bharani, Monday, end of the first nadi after midnight. The equivalent of this date would be A.D. 1185, February 24, Monday. On this day and at the time specified, Padmaprabha Mladhari was liberated from this worldly bondage i. e., passed away. This information is contained in a verse in the Mahasragdhara metre in the inscription (lines-30-34) of published text with which needs emendation. The text emended with the help of the original impressions of the epigraph would read thus:

The inscription belongs to the reign of the Western Chalukya king Somesvara IV. At this time Tribhuvanamalla Bhogadeva Chola Maharaja of the Nolamba-Pallava family, was the feudatory governor administering the province from his headquarters at Henjeru. The composition on the second face of the pillar seems to have contained the genealogical account of the spiritual line of this teacher in Sanskrit verse; but unfortunately it is obliterated.

The Nolamba Pallavas, a contemporary chiefs of the later Chalukyas, ruled over a kingdom that comprised parts of Andhra and Karnataka with their capital at Hemavati (in the Anantapur district) was recorded by Jawaharlal (1994)(14).

Hamavati inscription (No.35) belongs to the Nolamba-Pallava ruler Mahendra I and his son Ayyapa had registers a gift of land made by the king to a basadi and for the feeding of its tapasvins. Further, another inscription from Patasivaram (No. 72) informs us that when Tribhuvanalladeva Bhogadeva Chola Maharaja of the Nolamba Pallava family was ruling Henjeru (modern Hemavati) there lived a renowned Jain teacher named Padmaprabha Maladhari, who is a memorable personality in the history of Jain literature.

Considering all above evidence we are inclined to place Henjeru as present day Deva Honjore or Hanjar near Nandapure of Koraput district. Ancient Jain monuments are still being worshiped by tribal families of the same village supplement the fact. They are Rsabhanatha, Amba and Parsavanatha and others.

The Doliamba in Semiliguda close by from Nandapur may be Nolumbo rulers place. To the southern end of Nandapur is the Malada village, near to which large Jain monuments have been discovered. The Chalukya and Chola long presence in Koraput-Bastar is well documented (Kornel, 2008) (15).

### **Padmaprabha Maladhari of Desiyagana and Maldhari Jaina Pitha in Chatua.**

Padmaprabha Maladhari is a memorable personality in the Jaina holy literature. He is the author a commentary known as Tatparya-vritti on the treatise Niyamasara of Kondakundacharya. The commentator Padmaprabha was the disciple of Viranandi and he describes himself in his work by the epithets, Sukavi-jana-payoja-mitra (sun to the lotuses, the benevolent poets), panchendriya-prasara-varjita (free from all projected activities of the five senses) and Gatramatra-parigraha (one whose only possession was his physical body ((16). It is of interest to note that besides the fact of this being a pupil of Viranandi, the last two of the above epithets are found in the prasasti of Padmaprabha Maladhari occurring in the above inscription at Patasivram. Hence it is beyond doubt that Padmaprabha Maladhari of the Patasivaram epigraph must be the renowned author of Jaina religious work Tarparyavritti.

Two inscriptions from the Tumkur District in the Mysore States furnish interesting information testifying to the eminence of Padmaprabha Maladhari and his sphere of influence. The epigraph

further states that Padmaprabha was a disciple of Viranandi Siddhanta-Chakravarti and that he belonged to the Mula Samgha, Desiyagana, Pustaka gachchha Kondkundanvaya and Vanada bali.

So keeping in mind the above history and epigraphic records we conclude that great Jaina teachers of Desiyagana had their influence in Trikalinga.

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Kornel Das (2010) Culture Heritage History and Historiography in Dandakaranya Vol II---  
[www.scribd.com/.../Culture-Heritage-History-and-Historiography-in Dandakaranya-Vol-II](http://www.scribd.com/.../Culture-Heritage-History-and-Historiography-in-Dandakaranya-Vol-II).

## PHOTO GALLERY ON JAIN ANTIQUITIES



**Ambika, Kachela**



**Mahavira in Phupugaon, Kundra**



**Chandraprava ? or Budha ? in Phampuni, Jeypore**



**Tirthankara in Kenduguda**



**Carved Elephant, Karnataka Gulberga Museum**





**Rohini of Bhagabati Temple, Jeypore**



**Santinatha of Bhagabati Temple of Jeypore**



**Mahavira, Umbel**



**Rsabhanatha, Subaie**



## **Tirthankara**



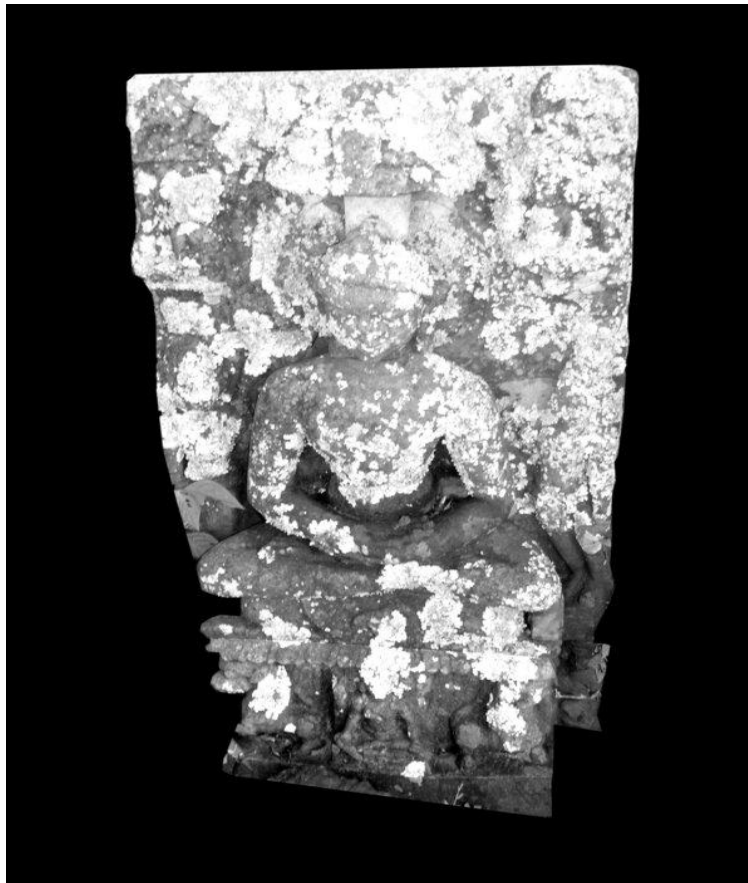
## **Ajitanatha**



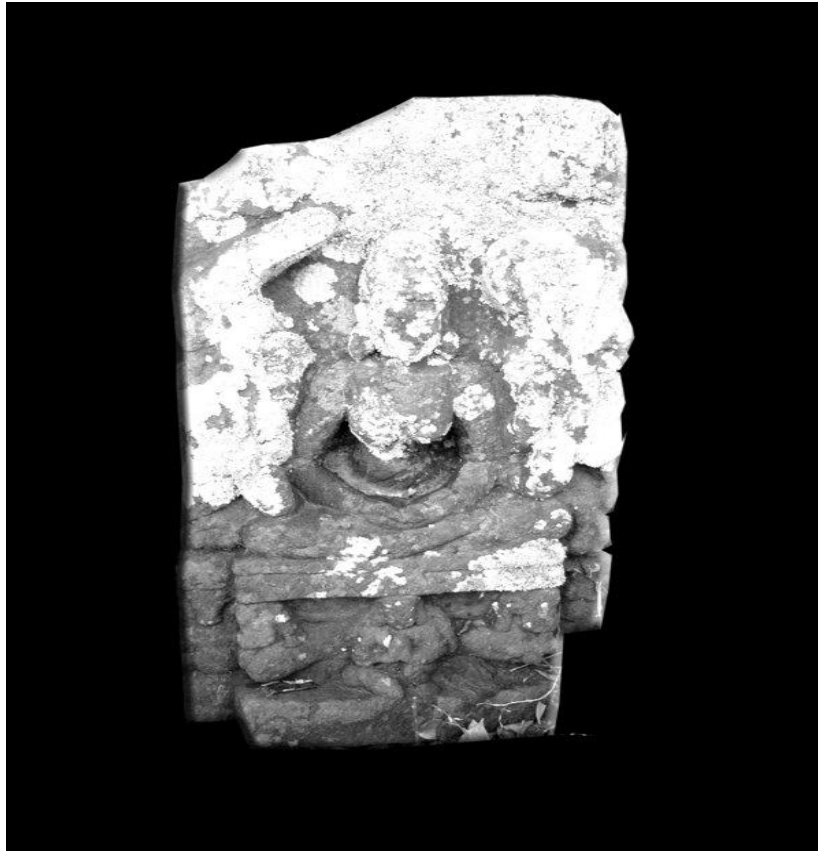
**Mahavira, Demolished temple, Second site Subaie**



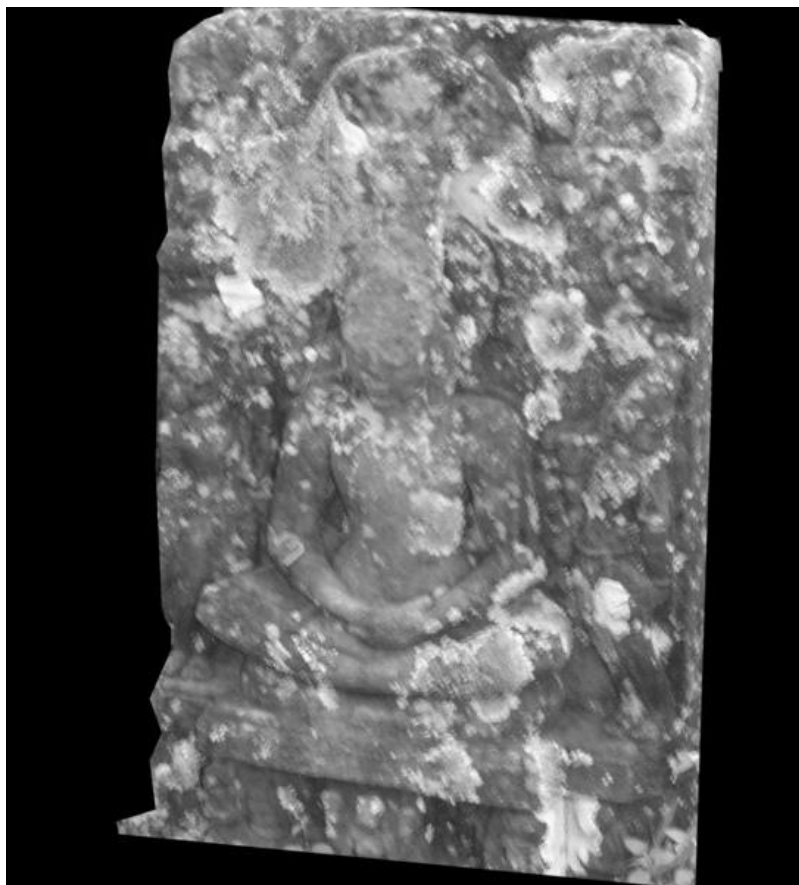
**Rsabhanatha, Umbel**



**Mahavira, Umbel**



**Rsabhanatha, Umbel**



## **Tirthankara, Konga**



**Re-constructed Jaina Temple, Subaie**





**Mahavira in Paliva**





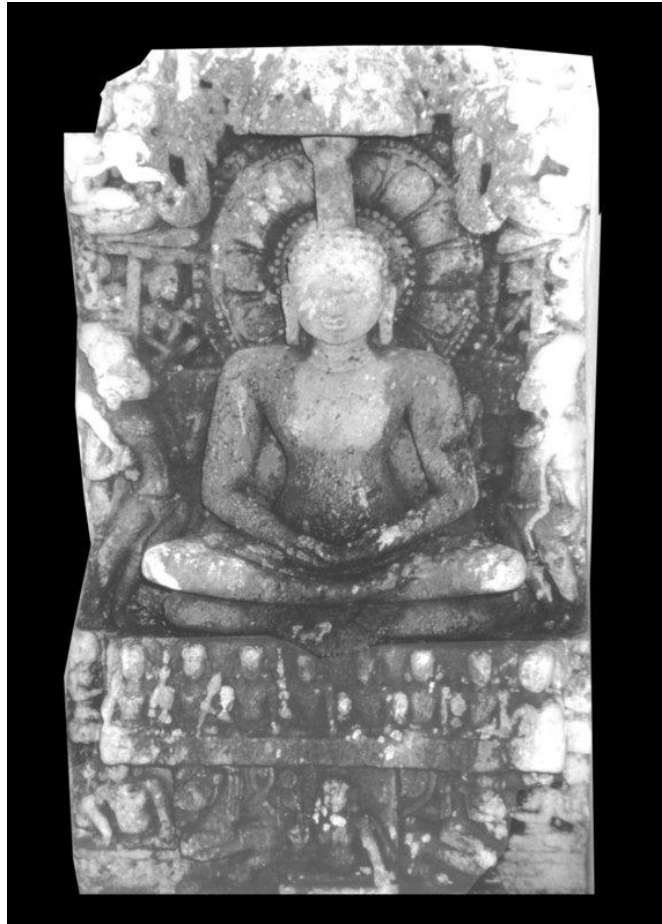
**Rsabhanatha in Kachela**



**Rsabhanatha, Gangadei Temple, Jeypore**



**Carved Elephant, Nandapur**



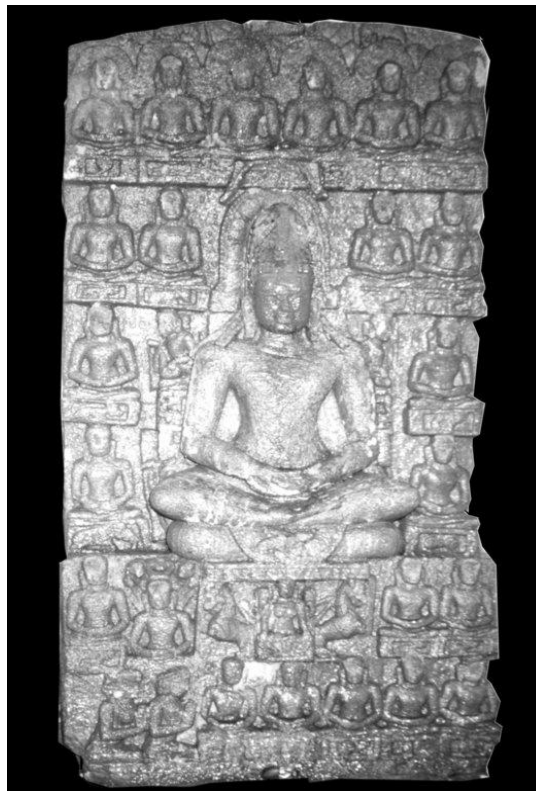
**Mahavira ? Budha ? in Borigumma**



**Yaksa Gomedha and Yaksini Ambika in Chatua, Nandapur**



**Chakresvari, Subai**



**Rsabhanath, Chatua in Nandapur**



**Rohini, Subaie**



**Rsabhanatha, Subaie**



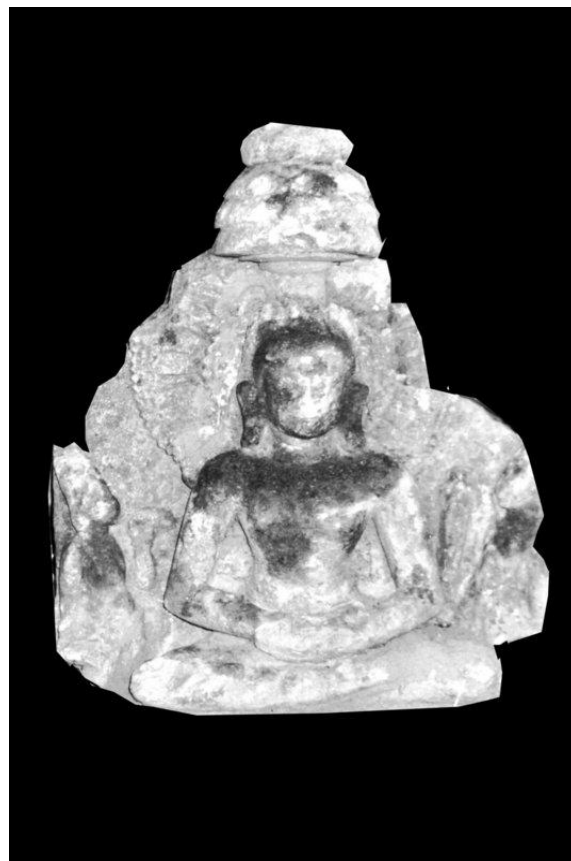
**Cakresvari, Asana Panel, Subaie**



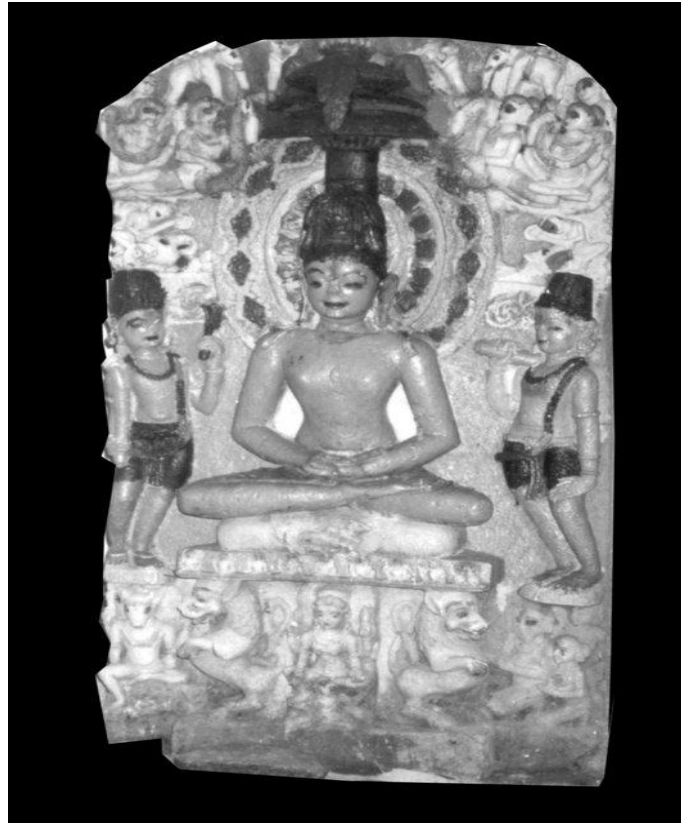
**Cakresvari, Head panel, Subaie**



**Pair of Feet, Gangadei Temple Jeypore**



**Tirthankara in Goriahandi, Kundra**



**Rsabhanatha in Erenga, Jalaput**



**Rsabhanatha, Kali Temple, Jeypore, Dist- Koraput (Copyright R.P. Mahapatra)**



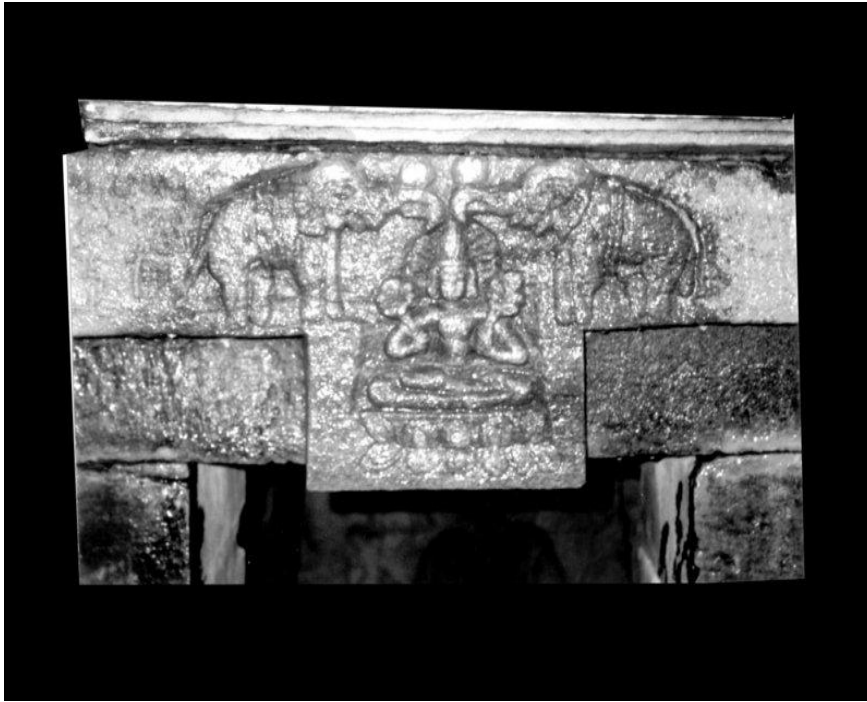


**Pair of Feet in Kashipur- Rayagada**



**Mahavira, Bhagabati Temple, Jeypore**





**Door Panel, Gariahandi Temple, Kundra**



**Rohini ? in Subaie**



**Rsabhanatha, Deorli in Kotpad**



**Gomedha and Ambika, Paliva**



**Rsabhanatha, Deva Honjor in Nandapur**



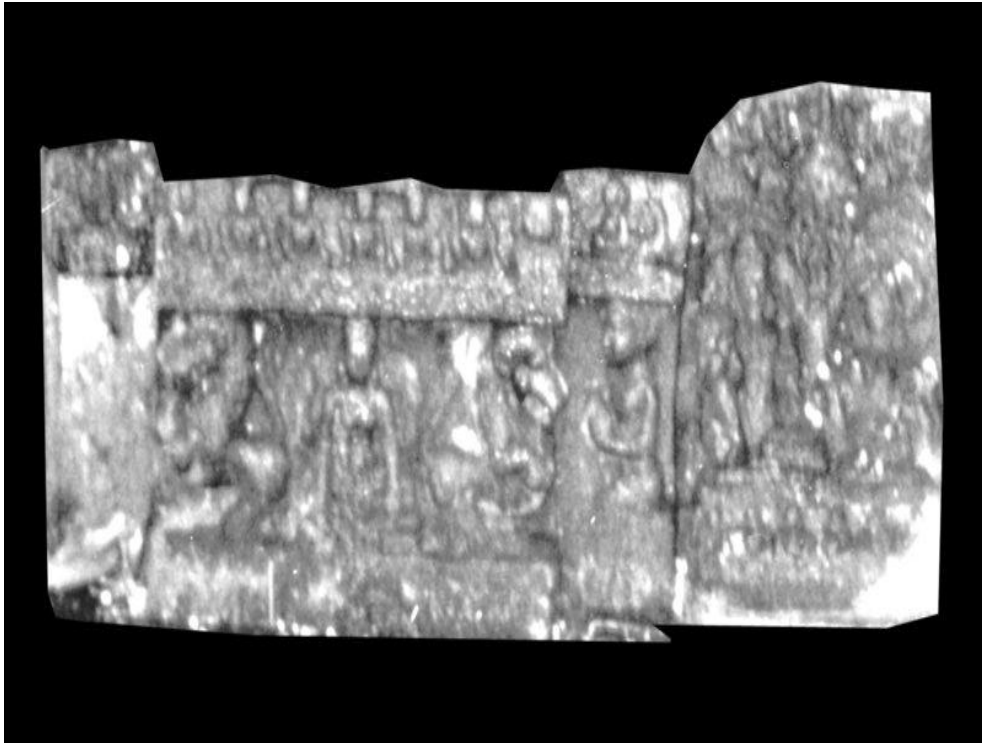
**Ajitanatha, Bhagabati Temple, Jeypore**



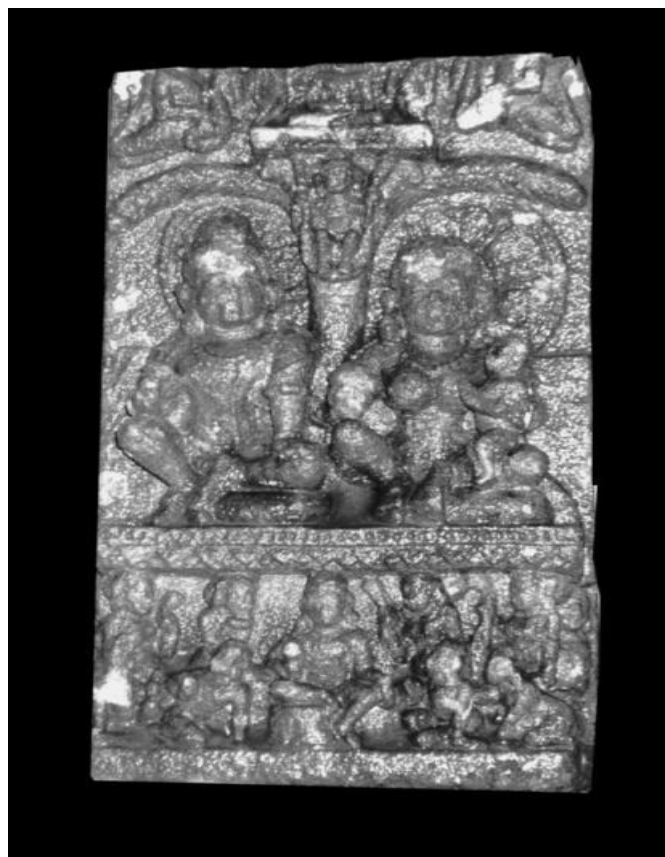
**Sambhava, Umbel**



**Tirthankara in Kachela**



**Rsabhanath, lower panel Chatua in Nandapur**



**Yaksa Gomeda and Yaksini Ambika in Kachela**



**Santinatha of Bhagabati Temple of Jeypore**



**Gomedha and Ambika, Kachela**



**Rohini, Deva Honjor in Nandapur**

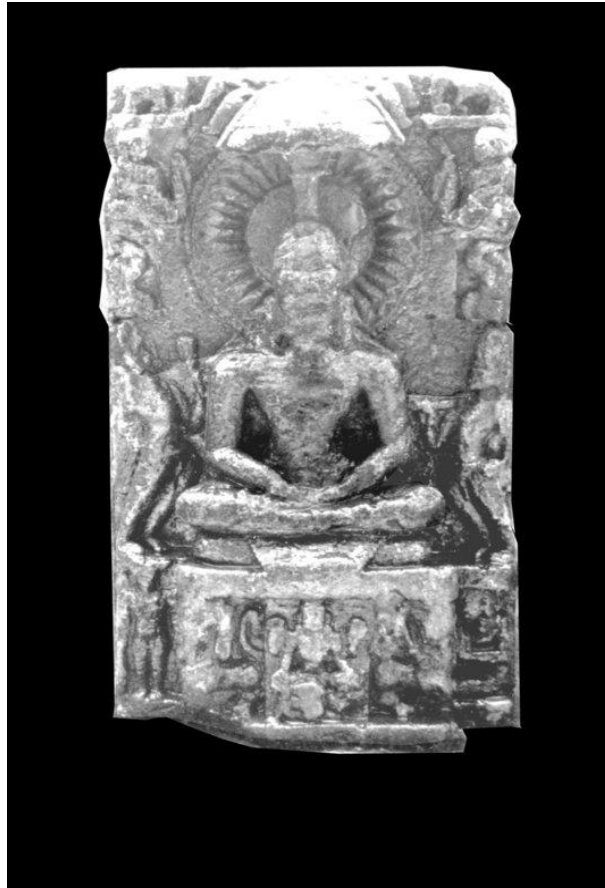


**Ambika in Kachela**

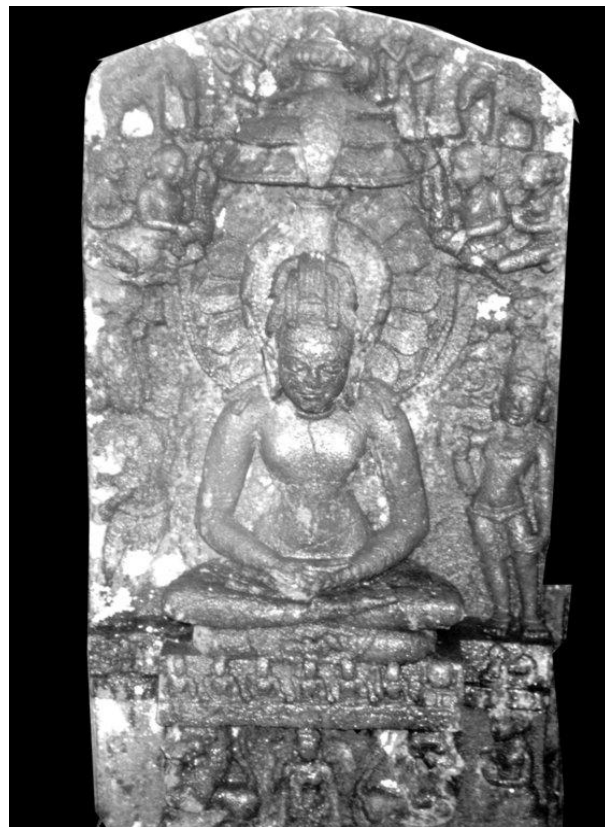


**Tirthankara, Bhagabati Temple, Jeypore**





**Rsabhanatha in Phampuni**



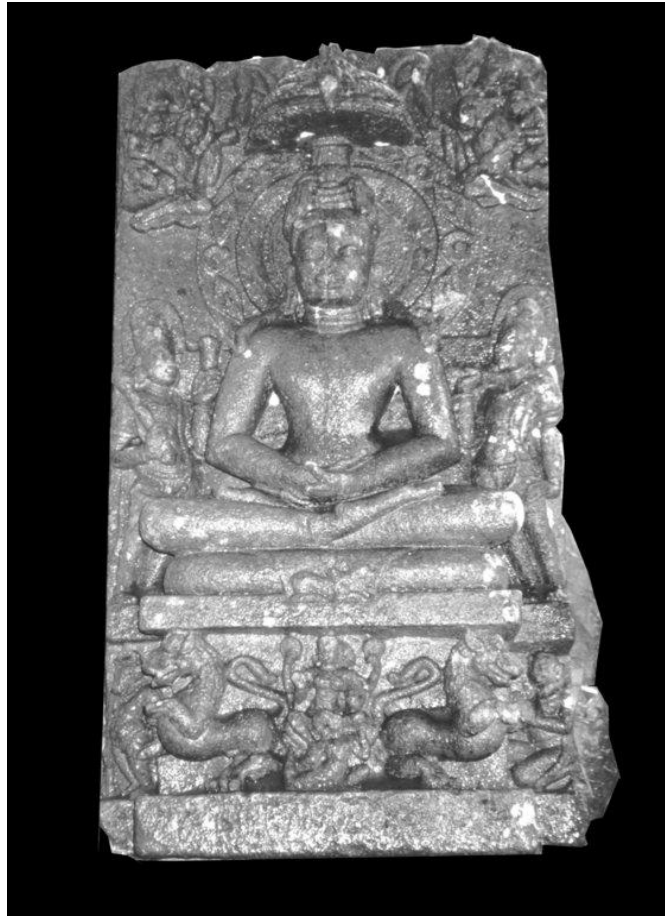
**Rsabhanatha, Chatua in Nandapur**



**Prasvanatha in Paliva**



**Ambika, Deva Honjor in Nandapur**



**Rsabhanatha in Kachela**



**Vimalnatha, Bhagabati Temple, Jeypore**



**Cakresvari, Paliva**



**Cakresvari, Deva Honjor in Nandapur**



**Jaina Temple Rear View in Phupugaon, Kundra**



**Deva Honjor**



**HonjorJaina Temple Front View in Phupugaon, Kundra**



**Stone Inscription at Bhadrasila Padara, Umerkote**



**Parsavanatha, Jamunda in Jeypore**



**Tirthankara in Phupugaon, Kundra**





**Kritistambha before Jaina Temple, Phupugaon, Kundra**

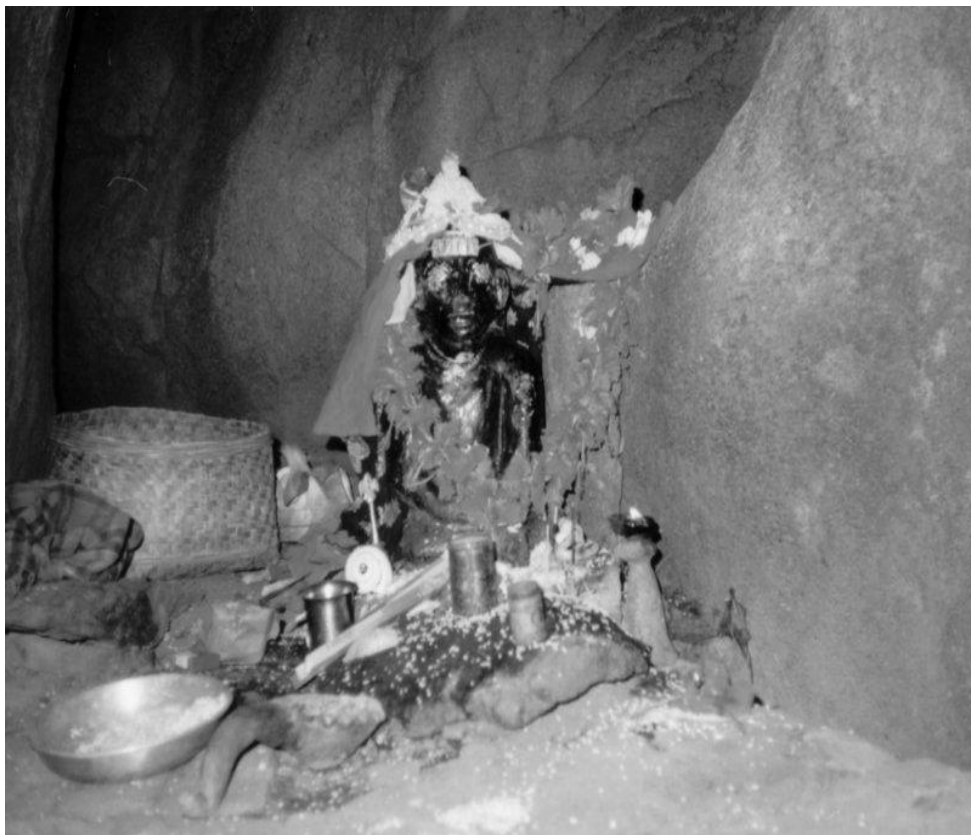


**Ruins of Jaina Temple, Paliva**





**Gadi of Siddha- sila in Kachela Jaina Temple ruins**



**Tirthankar in Chikima Cave in Jeypore Block**



**Unidentified objects in KachelaJaina Temple ruins**



**Santinatha in Kachela**



**Unidentified objects in Jaina Temple ruins of Kachela**



**Tirthankara, Konga, Jeypore**





**Yaksa Gomedha and Yaksini Ambica , Konga**



**Ajitanatha and Sreyamsa, Konga**



**Trithankar or Budha ? in Borigumma**



**DM-40, Rsabhanatha, Kamta, Jeypore Museum**



**Tirthankara, Umbei**



**Ambika, Umbel in Nandapur**



**Mahavira, Umbel**



**Tirthankara, Umbel in Nandapur**



**Parsvanatha, Jeypore Museme (J.M)**





**Parsvanatha, Jamunda in Jeypore**



**Mahavira, Naryanpal Bastar**



**Parsvanatha Banamaliput, Nandapur**



**Rsabhanatha, Subaie**



**Parsvanatha, Gadh Bodra, Bastar**



**Rsabhanatha, Subaie**



### **Injanpur, Jaina Idol**



### **Tirthankara, Gangadei Temple jeypore**



**Mahavira, Subaie**



**Ambika, or Buddhist Hariti ? Nilakantheswara Jeypore**



**Ambika ? or Budhist Hariti ? Gangadei Temple Jeypore**



**Rsabhanatha, Gangadei Temple, Jeypore**





## **Tirthankara, Gangadei Temple, Jeypore**



**Jaina Temple rebuilt, Konga**



**Rsabhanatha, Padua**



**DM-24, Rsabhanatha, Jeypore Museum (J.M.)**





**DM-64, Rsabhanatha, Bhairabasinghpur (J.M.)**



**DM-25, Rsabhanatha, Bhairabasingh (J.M.)**



**DM-6, Ajitanantha damaged, (J.M.)**



**DM-5, Ambika, Bhairabasinghpur (J.M.)**



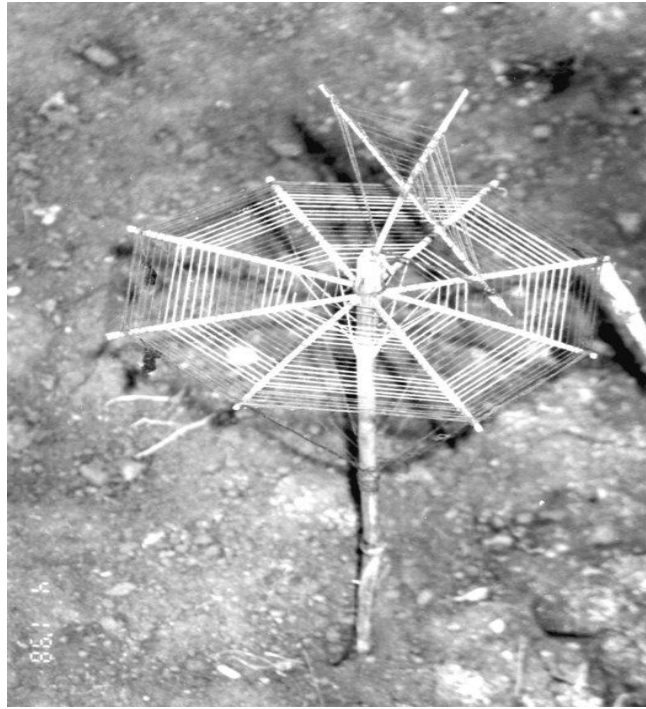
**DM-10, Parsvanatha, (J.M.)**



**DM-65, Charnmukha, Kamata (J.M.)**



**Mardul Pakna of kachela**



**Umbrella in Bhattra tribe puja site at Deorli**



**Rsabhanatha in a village, Koraput**



**Rsabhanatha, Jamunda in Jeypore**



**Rsabhanatha with Tirthankaras in Jamunda**



**Parsvanatha, Jamunda in Jeypore**



**Parsavanatha, Jamunda in Jeypore**



**Chandraprava of Jamunda**



**Chakresvari of Jamunda**





**Mahavira of Jamunda**



**DM-36, Bhairabasinghpur Mahavir, Jeypore Museum (J.M.)**



**Gomedha and Ambika Bhairabasinghpur (J.M.)**



**DM-36 Rsabhanatha (J.M.)**



**DM-26 Rsabhanatha Kotpad (J.M.)**



**DM-14, Bhairabasinghpur Rsabhanatha (J.M.)**



**DM-29, Tirthankara, Kamata (J.M.)**



**DM-9, Bhairabasinghpur Rsabhanatha (J.M.)**



**DM-11 Parsavnath, Jamunda (J.M.)**



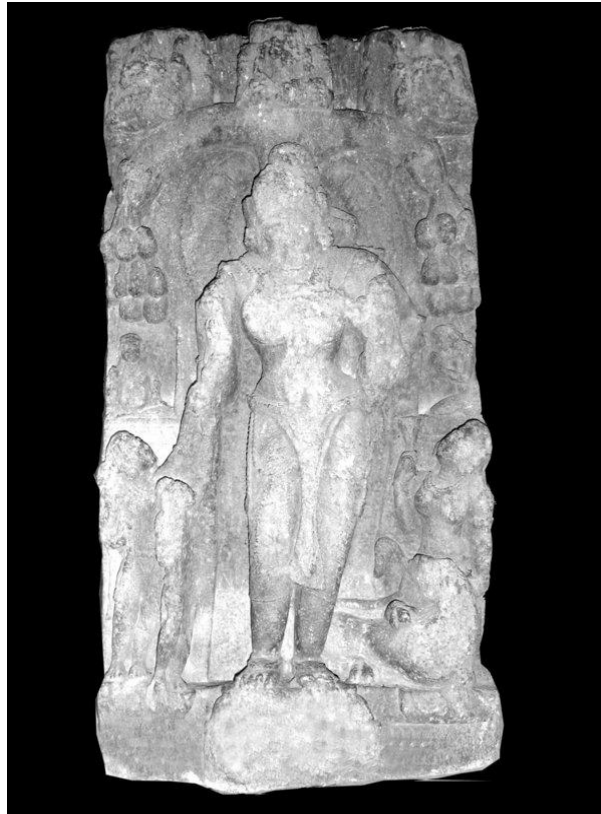
**DM-31, Tirthankara, Bhairabasinghpur (J.M.)**



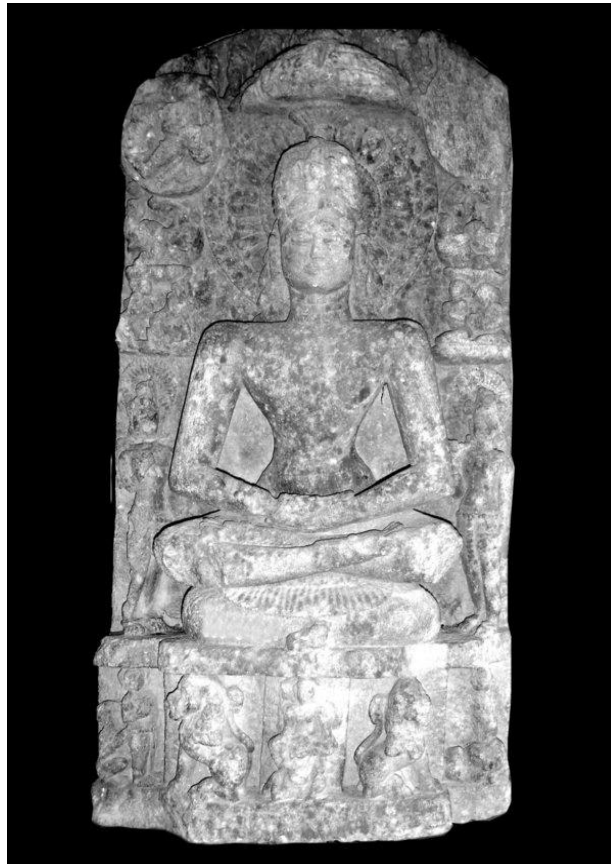
**DM- 13 Mahavira, Jamunda (J.M.)**



**DM-36 Rsabhanatha, Bhairabasingpur (J.M.)**



**DM-21, Ambika, Bhairabasinghpur (J.M.)**



**DM-41 Tirthankar, (J.M.)**



**Rsabhanath, Charmula (J.M.)**



**Yaksas in Paikapada Temple, Rayagada**





**Jaina Nisadhi (Memorial Pillars) for women in a Jhodra Poraja Village, Nandapur**



**Tirthankara, Bhagabati Temple, Jeypore**



**Bhagabati Chakresvari Bhagabati Temple, Jeypore**

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